

THIRTY-TWO PAGES



THE NEW YORK



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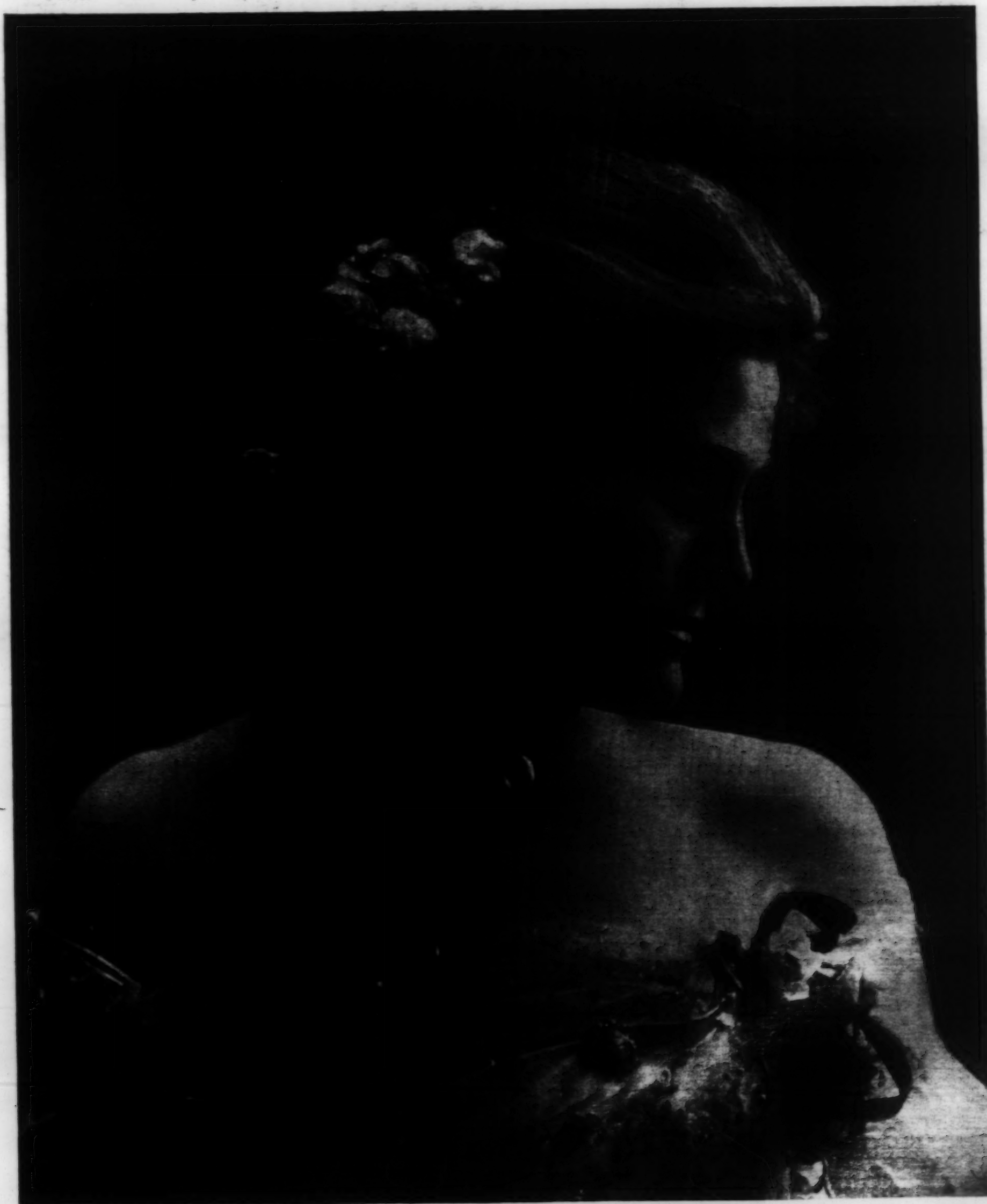


Photo by Windeatt, Chicago.

JESSIE BARTLETT DAVIS.

THE MATINEE GIRL



The humor of the stage at one time depended to a great extent on the Tangled Foot. The fall of a fat comedian used to be uproariously funny; in fact, for some mysterious reason, it is still funny when it is well done.

Joseph Weber is never funnier than when he falls, except, perhaps, when he fights. And perhaps he and his artistic partner, Louis Fields, are really responsible for the school of Tangled Talk in the drama. At present they have two ardent disciples in town in the persons of Louis Mann and Sam Bernard. Both of these gentlemen are making comedy hits by being idiotically unintelligible.

Certainly no one ever wrote the scenes in which they play tennis with the English language, and so it must be conceded that they evolve it from within, and possess some storage battery that produces it and enables them to make it sufficiently unintelligible to the audience.

For you will notice that you may take a story, the point of which consists largely of its twisted German dialect, and you will find that the words themselves are nothing. Dinklespell, to read, is only near-funny; but given to Mr. Mann, Mr. Bernard, Mr. Weber or Mr. Fields, and they would project some subtle electricity into it and make it really laugh producing.

There is a peril in this form of fun, and that is the peril of overdoing. To stop at just the right point—to know when the audience is sufficiently amused and bring on fluffy girls and fluffier boys and pink lights and Lillian is the art that Weber and Fields have always displayed in their Hurdy Gurdies, Pousse Cafes and Twirly Whirlys. As they take their dignified departure from the stage there is always a feeling of disappointment and an eagerness to see them come on again. This clever idea, together with admirable stage-management, is what has made this unique little playhouse a dramatic recreation pier in the Broadway River, the comedy of which frequently flows sluggishly.

Mr. Mann, who is so fine in his German dialect, his wonderfully crimped face and his still more wonderful hands, makes you tremble at parts of Whoop-de-doodle-doo with a fear that he is going to carry his joke too far.

When a comedian gets a houseful of people laughing at some absurd combination of grimace, speech and gesture, which he realizes is his own creation, it must be a temptation to carry it along while the laugh continues.

But Mr. Mann is too thorough an artist to do this, although, oddly enough, in nearly all of his personations he gives the impression that he will carry his point too far. There is a horrible rumor about that he aspires to Hamlet. With his rare powers of expression there is very little doubt that he might do anything. Anything, that is, but Hamlet!

For Hamlet is a dream-man and calls for a dream-actor, and we have no dreams on the stage to-day. Mann suggests Coquelin and the late Felix Morris in many ways, and if he can ever rise above his tendency to overdo—for it is only a tendency—and a slight verging on suggestiveness, which he mysteriously manages to inject into perfectly harmless speeches, he should do great things in comedy—things entirely beyond the Alretty-yet School of Tangled Talk.

Observe his hands, which are fine, sensitive, nervous and expressive as those of the Duse. They are the most pantomimic hands on the stage—constantly changing their gesture with an undoubted Orientalism in their pose.

These German comedians make up their feet and their heads, but they fail to make up their hands, and while Mann is giving an exhibition of a thoroughly crazy Dutchman, his hands are the hands of the suave, ingratiating, joshing, spell-producing Oriental. They are mystical and belong to another age and another country. But they are the hands of a born actor and are never once inactive.

There is no doubt that the body of the actor must be in his part, as well as his brain. It is something more than make-up. Actors in uniform of a work, a very absurd. Actors in priestly robes, receding back nonsensical. Every calving and receding leaves its mark and we call it "beating." It enables us to pick out the jockey, the waiter, the actor, the sport in a crowd. These three individuals show their lines more clearly than others.

There is a certain pose of the shoulders which is the accompaniment of the crafty. It is neither a cringe nor a shrug. It is something between the two and it becomes a chronic mannerism of the body.

John Drew has always been able to bring arms, hands and legs into a role, as well as facial expression; but he requires the part that will give him this opportunity.

George Arliss can create effects by a crook

of the elbow of a turn of the head. His work in this way would seem to be the perfection of studied art, and yet it may be unconscious—the spirit of the actor finding means of expression. Whatever it may be, it is very mysterious, and it brings us nearer than ever to the age of pantomime. They say to translate a play is the true test of its acting value.

To take away an actor's words and leave him nothing but his make-up, gesture and facial expression should be the test of his merit. And yet it is not a question of waving arms, or rolling eyes, or disheveled hair. It is clever suggestion—born in the brain, conveyed to the audience by the eyes and accented ever so slightly by some seemingly unimportant movement of the body—a natural movement—never a strained one.

In that now defunct and interred play, The Bird in the Cage, Arnold Daly, he of the romance-blighted life but sound constitution, did one bit of acting which was really enough to niche him on that pinnacle in the temple to which his friends are so fond of placing him.

He was, as you may remember, the bad brother. His good brother, Guy Bates Post, was engaged to a lovely girl—Sandel Milliken it was. The bad brother offers her a little gold chain as a gift, at this time having no hellish designs whatever. The girl takes it delightedly. The good brother says, "I do not wish you to take it," or something to that effect.

The bad brother laughingly says, "Oh, let her have it; I want her to have it," et cetera. Good brother frowns terribly and repeats his objection, accented in such a manner that the girl hands back the chain, timidly and regretfully.

Daly tossed the chain up and down in his palm a few times, smiling but unspoken. Then he looked at the girl, still smiling, but a trifle more on the sardonic; then at his brother, then turned literally on his heel, still smiling, and made his exit out center back.

This was excellent acting. Quiet acting. The tossing the chain in his hand was good, for it indicated: "This is only a small affair this chain, light, insignificant—you are making a lot of a fuss over nothing"—then the glance at the girl and at his brother—"I'll get back at you for this!"

The exit was entirely natural. He did not pause for a baleful, backward look, nor even a gloat. Real people rarely do this last-look-back-at-the-door, but few actors would have resisted the opportunity. Perhaps it was the stage-manager that was responsible for that bit, but whoever thought of it, Daly acted it excellently.

At other parts of the play he breathed so hard that he could be heard on the opposite side of Broadway, hissed like a snake through his teeth, and had a method of making love that suggested a human lawn-mower to whom all flesh was grass. But this exit was really beautiful.

—THE MATINEE GIRL.

SOTHERN OPENS NEW LYCEUM THEATRE.

The New Lyceum Theatre, in Forty-fifth Street, was opened last Monday night, Nov. 2, by E. H. Sothern in The Proud Prince, in the presence of a large and enthusiastic audience, many of whom were patrons of the old Lyceum Theatre, and several of whom had been members of the old Lyceum company. The new Lyceum is a fine theatre, its simplicity being one of its chief charms, inasmuch as there are no glaring color schemes, or such gaudy embellishments as are to be found in many New York theatres. The foyer is of marble, tastefully set, while the auditorium is spacious, with no obstructing pillars or posts, and finished in warm reds and mellow yellows, the whole fitting to give a soothing effect. Both Daniel Frohman, the proprietor, and Mr. Sothern were called before the curtains and made appropriate remarks. Following the performance Mr. Frohman gave a supper, reception and dance on the stage, which was cleared of scenery and decorated for the occasion. Many persons prominent in the dramatic profession were present, including Sir Henry Irving, H. C. Goodwin, Maxine Elliott, C. Goodwin, Clyde Fitch, Mrs. Walcott, Mrs. Whiffen, John Drew, Frederic Remington, William Crane, Mr. and Mrs. Laurence Irving, David Belasco, May Irwin, Joseph Wheelock, Jr., William Collier, Maurice Farkas, Cecelia Loftis, Alice Fischer, Robert T. Haines, Blanche Bates, Arthur Byron, William Gillette, Ethel Barrymore, Charles Hawtree, Margaret Dale, Bronson Howard, Edward Harrigan, Mr. and Mrs. Francis Wilson, Bruce MacRae, James K. Hackett, Mrs. Josephine Osborn, Orrin Johnson, and Fritz Williams.

OPERA HOUSE BURNED.

On the morning of Oct. 31 the Johnstown (Pa.) Opera House was burned to the ground, in the space of two hours. Absolutely nothing was saved. The total loss will amount to about \$125,000, with about \$2,000 insurance. Of this amount the Opera House proper contributes \$100,000, with no insurance. The Uncle Josh Spruceby company got their effects out of the building at 11 o'clock the evening before, and the fire did not break out until 3 a.m. There were numerous other tenants in the building, the Elks having the entire third floor, and their loss is about \$4,500, with only \$1,000 insurance. That night and the night following they were offered the hospitality of the Germania Quartette Club, and until their new home is finished, they will meet in the second floor of the Turner Hall. The Johnstown Opera House was opened Jan. 15, 1894, with Robin Hood. It was a beautiful and cozy playhouse. The building was owned by the Elks club, and James G. Ellis was resident manager. I. C. Mishler having a long lease on the playhouse. Mr. Ellis has no definite plans for the future, the ground remaining idle until Spring. He will probably not build a theatre. After Nov. 15 Mr. Mishler will transfer the best bookings to the Cambria Theatre, all attractions booked to that date being canceled.

A NEW "THRILLER."

Lawrence Marston and Finley Fauley have written a new melodrama called After Midnight, that will be produced by Spencer and Aborn early in January. It is a play of New York life, depicting some of the doings in the metropolis after the clock strikes twelve. The principal scenes are laid in the Grand Central Depot and in a thieves' resort called the "School for Crooks." Virginia Westbrook, a young actress who has achieved success under the management of Spencer and Aborn, will be featured in the leading role. Mr. Fauley, one of the authors, is a reporter on the New York Evening Journal, and is thoroughly familiar with the seamy side of New York life, having been engaged on a number of famous murder cases in his capacity as a journalist.

VESTA TILLEY IN NEW YORK.

Vesta Tilley had a rousing welcome at the Murray Hill Theatre last Thursday night, when she made her reappearance in New York between the acts of Edward Harrigan's Under Cover. She appears in male attire and sings with all her old-time success.

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REFLECTIONS



Photo Gilbert & Bailey.

Will W. Crimans, pictured above, is at the New Star Theatre this week, appearing as Jack Fallon, "a defender of the working girl." In A Working Girl's Wrong, a part that is well suited to him. Mr. Crimans was leading man in The Fatal Wedding last season. Tennessee's Partner the season before, and previous to that with Lewis Morrison in The Master of Ceremonies. Frederick the Great, and other productions. He has been a member of stock companies playing Halifax, Ottawa, Winnipeg, Milwaukee, and Omaha.

Georgia Caine, who, by the loss of her voice, was compelled to resign from the cast of Peggy from Paris, will spend at least three months at Catalina Island, Cal., where she expects a rest will restore her vocal powers.

Effie Shannon, while in Tacoma, Wash., recently, adopted a young Indian boy, and will educate him.

Toby Claude, in collaboration with another young woman, has written a musical comedy, which she has submitted to the Shubert Brothers, with whom she has a three years' contract. There is a possibility that she may be starred in her new play.

Forbes Dawson will come from London some time the latter part of November, bringing with him two musical comedies by Newman Harding, music by Herbert Simpson, with a view to producing them in this country. His play, Gilded London, has been secured by Nager and McConnell, and will be produced in this country.

The silver statue of Ada Rehan, which was an attraction at the World's Fair at Chicago in 1893, is to be melted into bullion in Omaha, where it was sent for that purpose last week.

Maurice Campbell will produce a dramatization of the life of Edgar Allan Poe, by George C. Hazelton, entitled The Raven, in New York soon. Rehearsals will begin at once. Frederick Lewis will impersonate Edgar Allan Poe.

Amelia Bingham lost a diamond horseshoe valued at \$1,500 last week at the Amphion Theatre, Brooklyn. It is said.

Leon M. Hattenbach has been appointed stage-manager of the Hammer Stock company, of the People's Theatre, Chicago, this being his second season with the company.

Muriel Stone is convalescing from an attack of typhoid fever and will soon be able to resume her work.

Sir Henry Irving will not play Dante during his last week in New York, but will put on The Bella, Waterloo, The Merchant of Venice, and Louis XI.

Hettie Barnard and Harold E. Cornell have resigned from the Caught in the Web company, at Petoskey, Mich. Mr. Cornell is at present with the Players' Stock company, at the Bush Temple Theatre, Chicago.

Eulalie Jensen, of the Peggy from Paris company, has been notified of her election as a member of the Ladies' Auxiliary of the Spanish War Veterans' Association. Miss Jensen had a father, three brothers and seven cousins in the recent war with Spain.

Victor Morley, of The Prince of Pilsen, is a nephew of John Morley, the noted Member of Parliament.

Loris Scaradale, of The Sultan of Sulu, will again be an exhibitor at the annual exhibition of the Arts and Crafts, at the Chicago Art Institute this year.

Pearl Gibson has completed a book of poems, to be published by a New York firm during the holidays.

Norman Hackett essayed Cæsar for the first time in Salt Lake, Oct. 22, in Julius Cæsar.

Mrs. Sarah Neilson, mother of Alice Neilson, entertained at dinner last week Mr. and Mrs. Laurence Irving, son of Sir Henry Irving, Richard Milloy, and Francis Burke.

Congressman Charles H. Grosvenor, of Athens, Ohio, attempted to have the Mayor of Athens stop the performance of Why Women Sin, Oct. 27, on account of the name. He said the latter was a disgrace, and that the bills of such a production would not be allowed on a stand in Washington, D. C. His efforts met with no success.

Grace George is to begin her Philadelphia run in Pretty Peggy on Nov. 16 at the Broad Street Theatre. Early in December she will go to Toronto and Montreal.

The run of Peggy from Paris at Wallack's Theatre has been extended to Nov. 21. On Nov. 24 George Ade's new comedy, The County Chairman, will begin an engagement there.

George Fawcett named his new theatre in Baltimore the Oriole. The new theatre was opened to the public for the first time on Monday, Nov. 9, Monte Cristo being the opening bill. Walter Seymour has been made leading man of this section of the George Fawcett company.

Percy Haswell, whose production was destroyed by fire in Asheville recently, compelling a temporary suspension of her starring tour with The Favor of the Queen, is now in Baltimore. Regan Hughton, who was leading man with her, is also in Baltimore.

David Rivers, Marguerite Blake, and Edward S. Miller closed with The Convict's Daughter company, Western, at Eau Claire, Wis., Friday, Oct. 30.

William C. Weedon has replaced Albert Parr as Eugene in the cast of Erminie.

The Western Florodora company lost its scenery as the result of a railway accident near Marysville, Can., last week.

Mrs. Abner B. Morgan has been engaged to play a small part in The Pit. This is to be her first appearance on the stage.

Nina Blake, of Anna Held's company, sustained severe injuries to her face last Tuesday in Philadelphia, as the result of mistaking a

bottle of carbolic acid for a face lotion and using same freely. It is feared her eyesight will be seriously affected, and, as it is, she will be disfigured for life.

The Three Little Maids will leave Daly's Theatre on Nov. 16 and will continue its run at the Garden Theatre. A Japanese Nightingale will open at Daly's on Nov. 19, the house to be dark for three days for rehearsals.

Josie Sadler, as the result of a fall, was unable to take her part in Peggy from Paris last week. The role of Sophie was assumed by Alice Gardner. Florence Willard returned to the cast last week after an absence of two weeks, caused by a sprained ankle.

Edna Bronson has contracted with Margent and Milton Aborn for a period of three years, to sing the leading dual role of Irma and Musette in The Fortune Teller. Miss Bronson was formerly prima donna of The Fisher Maiden.

Herr Cornelius van der Linden, who has been engaged as musical conductor for Homer Lind's Liederspiel company, and who is now officiating at the rehearsals at the Manhattan Theatre, is one of the best known conductors of continental Europe.

J. K. Murray is to be starred in Irish plays for five years, under the management of Davis and Butterfield. Mr. Murray's season will open about Jan. 1 with Arrah-Na-Pogue. Clara Lane has been engaged as leading woman, and will support Mr. Murray in their future plays. Arrangements are being made for the writing of a new play, which will be used on tour season 1904 and 1905.

George Parson's farce, A Turkish Texan, will be produced by Scott and Company at the Madison Square Theatre, following the engagement of Jessie Millward in A Clean Slate. George Drew, niece of John Drew, will be the leading woman.

Every member of Miller and Conyer's Our New Minister company is a member of the Actors' Fund of America.

J. J. White, of The King of Detectives company, which was at the Grand Opera House, Boston, was presented with a diamond pin by his Boston friends Wednesday, Oct. 21, ex-Senator Baldwin making the presentation speech.

Dillon and Garland have purchased a lot and two cottages at the new resort in the Allegheny Mountains, near Wilkes-Barre, Pa. It is in Luzerne County, and is named Lake Nenangola.

Chauncey Olcott in his new play, Terence, will be seen this season at the New York Theatre, where he will have a run of seven weeks.

Juanita Rush and Rose Wantketter have joined the Princess Chic Opera company.

John F. Fernlock is playing heavily with Sterling and Cornell's A Daughter's Devotion company.

Alfred J. Russell has joined Harry M. Clark's The Girl from Sweden, to play "White Eagle," the educated Indian. Mrs. Russell (Lillian Cavitt) has gone to East Liverpool, Ohio, where she will visit relations prior to going to her home in Findlay, Ohio, for the Fall.

Richard Obee spent his Canadian Thanksgiving on Oct. 13 at the Russell Hotel, Ottawa. A Canadian, who had been celebrating and had lost his coat, running over the names on the register, found Frank Maybe, Richard Obee, and A. F. Hassett in the relative order mentioned which caused him to exclaim, "Maybe Obee Hassett." As Mr. Obee was sitting near the desk the incident caused considerable amusement and explanations were necessary.

H. B. A. Stafford, who has been playing Father Walsh in A Desperate Chance (1), has replaced Harry Lillford as Peter Foffer, the Warden, in that play.

Marcus McClellan is playing the juvenile lead with Harriet Doll Parker's Under Southern Skies (Eastern).

Lillian Heckler, for several years a member of May Irwin's company, and who is a composer of some note, has been engaged by the Shubert Brothers for The Runaways company.

Mary Emerson, it is said, will be seen in New York before the season closes in His Majesty and the Maid.

Ada Ferrar will be a member of Marie Tempest's The Marriage of Kitty company. Gilbert Hare will be in the cast also.

Pilny F. Rutledge is playing Chet Timpson in David Harum.

Marion Ingham, who for three years has studied under Madame Du Mill, of the French Academy, Paris, will originate a part in a new play to be written by Wright Lorimer.

Frederick M. Conklin will hereafter play the part of Dave Pritchard, the detective, in The Heart of a Hero, instead of the dual role he has been playing.

Mrs. Beatrice Plummer, of Goshen, Ind., a well-known concert singer, has decided to adopt a stage career, and will, it is said, be seen in a prominent musical production later in the season.

Horford Plowe has joined Della Pringle's company to sing illustrated songs.

Queenie May is playing with the Western Everyman company.

John C. Fowler, manager of the New Opera House, Bradford, Pa., has in his possession a programme of J. Wilkes Booth in Richard III at the Boston Museum, his third and last performance on May 12, 1864. He also has a programme dated May 5, 1864, in which Booth appeared in The Apostate. The price of admission was 50 cents, and the orchestra and reserved seats 50 cents.

Jess Dandy, who is now playing Hans Wagner in The Prince of Pilsen, was sketched and interviewed by an artist and reporter of the San Francisco Call during the engagement of the company in that city. The portrait took up almost one-half of the page on which the interview appeared.

The Theatre Magazine for November contains an unusual number of beautiful pictures, and many interesting and timely articles. Walter Browne contributes a sketch of Patti, Irving, and other famous stars, illustrated with old portraits, and also a reproduction of an old play bill dated 1852, showing that Adeline Patti appeared at the old Lyceum Theatre, Broadway and Broome Street, New York, over half a century ago. Another interesting article, by Willis Steel, describes the three principal Actors' Clubs of New York, the Players, the gift of Edwin Booth to his fellow actors, the Lambda, and the Greenroom. This is illustrated. Ada Patterson has a charmingly written personal interview with Maxine Elliott, which is likewise illustrated with unique pictures. The opening of the musical season is dealt authoritatively by William J. Henderson. Aubrey Lanston contributes a paper on eighteenth century players, dealing with the time with the tragic death of Peg Woffington. The pictures include full-page plates of John Drew in Captain Dieppe, Kyrie Bellew and E. M. Holland in The Amateur Crackman, Tyronne Power and Rose Coghlan in Ulysses, scenes from Marta of the Lowlands, Hearts Courageous, Hedda Gabler, The Man from Blankley's, A Girl from Dixie, Her Own Way, Mrs. Wicks of the Cabbage Patch, Whoop De Doo, and The Proud Prince. There are also individual portraits of Bertha Gailand as Dorothy Vernon, Carlotta Nilsen, W. H. Crane, in The Spenders, Hattie Williams, Clyde Fitch directing a rehearsal, the McCoy Sisters, Sam Bernard, Isabelle Irving, Alene Redmond, Fanny Dupre, Bonnie Maginn, Margaret Sayer, Maurice Farkas, Bernice Gold, Mabelle Rowland, Roselle Knott, Jacques Thebaud, Signor Caruso, Olive Fremstad, Miss Walker, Richard Strauss, H. H. Wetzler, and Marion Weed.

SAN BERNARDINO.—**OPERA HOUSE** (Mrs. Martha L. Kiplinger, mgr.): Floradora Oct. 27; good business; fine performance. Looking for a Wife 30. Norris Brothers 7.

NAPA.—**OPERA HOUSE** (E. F. Hogan, mgr.): The Christian Oct. 28; excellent co. to capacity. Over Niagara Falls 2. Spotted Town 14.

WOODLAND.—**OPERA HOUSE** (E. C. Wabbe,

Wedding 14. J. Carpenter's & Little Orchest. M.
SHREVEPORT.—GRAND OPERA HOUSE (22-)



Marie Dressler, now appearing in vaudeville in the principal New England cities, is meeting with continued success with the pretty waltz song, "You for Me, Me for You."

Since Eugene Ellsworth's new "personal" story ballad has been on the market, several instances such as told in his song have occurred. Mr. Ellsworth deserves credit for his originality, which has characterized his work in the past.

Frederick V. Bowers is no longer with the Dockstader's Minstrels. He is now appearing in the South in vaudeville on the Hopkins circuit, and is meeting with success with his own composition, "Every Day is Sunshine When the Heart Beats True," "No One But You," and several of his old successes.

"Cupid's Garden," a high class song by Max C. Eugene, and published by T. B. Harms, is meeting with much favor.

The Vandersloot Music Company have issued an edition of forty-two teaching pieces in three grades, composed by Henri Weil. Teachers and critics alike pronounce this edition the best and most complete on the market.

Franklyn Wallace appeared at Woolworth's Roof-Garden, Lancaster, Pa., last week, and every paper published in that city praised him highly for his clever rendition of several high-class songs.

Shapiro, Bernstein and Company, publishers of the music used in the Elinore Sisters' production of Mrs. Delaney at Newport, are pleased with the many individual song hits which scored last week at the Grand Opera House. Among them were "Bedelia," "Irish Eyes of Blue," "Hoola Loola Girl," "My Creole Babe," and "The Hobo Zobo Band."

Williams and Van Alstyne, the boys from the West, are very successful with their compositions. "Navajo," their new Indian song, met with such favor that the publishers, Shapiro, Bernstein and Company, have issued it as a march and two-step. The song is restricted to the use of Marie Cahill, while the march and two-step is being eagerly sought after by the leading orchestras everywhere.

Lottie Blair Parker, whose successful play, Lights of Home, was produced at the Fourteenth Street Theatre last week, has commissioned Al. Trahern to write a song of the same title founded on her play. Mr. Trahern is the author of the story ballad, "Under Southern Skies" and "Sweet Clover," both of which were written around the story of these plays. Both of these songs have been very successful and have reached enormous sales. "Lights of Home" ballad will be ready shortly.

The popular Pan-American Four are using "Mollie Malloy" and "Down in Mobile Long Ago."

Za Holland, the talented violinist and vocalist, is using "Laces and Graces" and "Laughing Eyes" as instrumental numbers, and "Let Love Decide" and "Dear Rosalie" for vocal numbers.

Miss Brinsmade, the well-known concert contralto, is singing "A Little Dutch Garden," "Daddy and I," "The Lily of the Valley," "Could I Love Thee More," the last three by Reed Miller. She is also using "My Little Ains and Graces," by Cecelia Loftus, "The Darling of My Dreams," and "Cuddledowntown."

J. Evans Lloyd, of Lloyd and Waltons, is singing with success two new songs, "Just Idle Dreams" and "Here's to Wine," the latter a rousing drinking song.

Louise Brehany, who is now touring the South, recently added to her repertoire "In Starlight," and is meeting with decided success.

Among the prominent artists and companies featuring the beautiful song, "Ma Lady Moon" (by the writers of "Lady Lu"), may be mentioned Holty-Toity, George Munroe's Widow Dooley's Drama, Zig-Zag Alley, The Holdsworths, Reddy and Currier, Spencer Kelly, and the Village Choir Quartette.

Maurice Haswell in Along the Kennebec responds to four and five recalls with the coon ballad, "Sally," published by the Peerless Publishing Company.

Laura Bennet is featuring Jerome and Schwartz's coon song, "The Gambling Man," also Stanley Crawford's coon song, "Show the White of Yo' Eye."

A. C. Larivee, of Gus Sun's Minstrels, is receiving a great deal of enthusiastic comment from the press regarding his rendering of "I'm Longing for You, Sweetheart, Day by Day."

Beaumont and Hayward, known to the profession as "The Long Boys," are still singing "I've Got to Go Now Because I Think It's Going to Rain," by Rose and Osborne.

Katherine Trayer was encored and cheered when she sang "Ma Mornin' Glory Babe," the other evening at Masonic Hall.

Johnny La Fabre and Frankie St. John, who are doing a singing and dancing specialty, are making a hit with the Katzenjammer Kids company. They are singing Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

May Melville is singing two comic songs, with which she never fails to score. "Trouble" and "I've Got to Go Now Because I Think It's Going to Rain."

Lottie Gilson has found a piece which is eminently suited to her voice in "Because You Were an Old Sweetheart of Mine."

Eva Mudge is making a hit with the dashing sentry march song by Arthur Haskins, and also with the coon song, "I Don't Want Nothin' but Sally."

The Tally-ho Duo are having their usual success with three songs, entitled "Because You Were an Old Sweetheart of Mine," "Star of My Life," and "Ma Starlight Sue."

Allice Leslie, with the Nellie Hanley company, is singing "Oh, La! La! La!" and "Mile New York," two dashing sourette songs.

Katherine Clare is using Fay and Oliver's "I Feel So Very Lonely."

Nellie M. Grant, who went to South Africa with M. B. Levitt, but who left his management shortly after her arrival, writes that she has "dug up" an old favorite, "I Won't Play Second Fiddle to No Yaller Gal," which goes like wildfire. Miss Grant's partner, J. B. Lyles, is singing "Dear Rosalie" and "In Fancy You Are Ever by My Side." The team have excellent bookings in Johannesburg, Cape Town and Durban, and expect to go to Australia when through their African tour.

Marie Cahill is very much pleased with her successful song, "Navajo." This song was written by two clever Western boys, Williams and Van Alstyne, Shapiro, Bernstein and Company are the publishers of the song.

A DRAMATIC MIRROR correspondent recently wrote that Libbey and Trayer pleased immensely with their vocal offerings. The songs they sang were "Only You and I Love," "Sadie Green," and "Ma Mornin' Glory Babe," all published by the Peerless Publishing Company.

Marion Stanley, of Lauder and Stanley, states that the two best songs in her repertoire are "In Starlight" and "Anona," both published by Leo Feist.

May Cordelle is making a hit with the catchy song, "When the Springtime Comes 'Round."

Harry Burns, of the Nellie Long company, is using some very attractive slides with "While the Moon Shines Bright," by Maurice Stonehill.

"I Could Be Happy with Either One" is the title of a new song which Julius Steger is singing with great success, written by Sylvio Hein.

Undoubtedly the song hit in The Wizard of Oz is "There's a Lot of Things You Never Learn at School," which takes eight and ten encores

MUSIC PUBLISHERS.

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"On A Starry Night"

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nightly, and Arline Crater is constantly writing the publisher, Edwin S. Brill, for extra verses, the audiences apparently never tiring of this song.

The Pan-American Four are still using "When You Were Sweet Sixteen," and "Pretty Mollie Shannon."

The McGrath Brothers, banjolaists, are playing "The Prince of Pilsen Waltz."

Lydia Yeamans Titus in introducing her imitations sings "Sally Let Our Alley" in seven different dialects.

Clara Morton, of the Four Mortons, is singing Jerome and Schwartz's latest Irish coon song, "Bedelia."

The famous Roscoe Midgets are singing "While the Moon Shines Bright" and a martial song entitled "Soldiers."

Frank Bernard is singing "They Gave Him a Medal for That," "Come Out in the Garden with Me," and "When You Have Time and Money."

Charles Allen Fuller is singing "Here's to the Nut-Brown Ale," the drinking song which was introduced by Stanley Forde in The Princess of Kensington.

Amelia Somerville is using Jerome and Schwartz's big hit, "Bedelia."

Joe Maxwell has added another song to his specialty—namely, "I Can't Forget I Love You, Eloise," by Norton and Casey.

"A Maiden's Heart," "Will You Let Me Be Your Hero," "Bohemia," and "After Business Hours" all come in for their share of applause.

Guy Stone is using Chaucer Olcott's ballad, "My Wild Irish Rose," and also two story songs, "Why Did They Sell Killarney," and "Old-Fashioned Mother."

Sam Green, who plays the Irish comedy part in Rachel Goldstein, writes that he is using very successfully Jerome and Schwartz's latest comic song, "Bedelia," and is taking from seven to ten encores on same nightly.

Farson's Celebrated Gwynn Oak Band and Orchestra, now playing at the Lyceum Theatre in Baltimore, receives requests nightly for "Laces and Graces," a recent two-step success by Salsar and Bratton.

William J. Spicer, baritone soloist, is scoring many encores nightly with "The King of the Winds Am I."

McDonald and Huntington are one vaudeville team among the many that have recognized the winning qualities of "Because You Were an Old Sweetheart of Mine," by Jacobs and Robinson.

Fred Whitfield is using the serenade song, "Good-night, Beloved, Good-night," by Fay and Oliver, also Standish and Silberberg's "Dear Rosalie."

The Twin Nices, who have been singing Feist and Barron's new coon song, "I Ain't Got No Time," in the most effective way, write that it is the biggest encore song that they have had in many years.

In The Office Boy, the song, "Mamie O'Hooly," bids fair to be as popular as "Rosie O'Grady."

"Foggy Brady" shows every evidence of becoming a successor of "Annie Rooney." "Foggy Brady" was written by Messrs. Allen Lowe, Paul Schindler, and Ben Jerome.

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THE FOREIGN STAGE

LONDON.

Agitation Over Earlier Arrival at Theatres—Gawain's Gossip.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU.
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE.

LONDON, Oct. 24.

There has been a new outburst of excitement in theatrical and playgoing circles, and once again dramatist Arthur Wing Pinero is at the bottom of it all. It all happened in this wise. A. W. P., in a breezy and brilliant after-dinner speech at a journalistic gathering of the Lord Mayor's at the Mansion House last Saturday night, chanced to say that playgoers would give themselves a better chance of enjoying the plays they went to see if they were to go earlier, instead of arriving late in the performance, hurrying themselves and upsetting those present.

Pinero also held that if playgoers abandoned the present late hour of dining in society circles and took a kind of High Tea instead, many of the West End theatres would start earlier. Thereby playgoers would also be enabled to leave the playhouse earlier without, as now, having to wait to get off before the end of the piece, in order to catch their trains or other conveyances.

And would you believe it, this simple and blandly suggested proposition as to earlier hours at the theatre—a proposition which if adopted would be of such benefit both to the humbler playgoers from the far suburbs and to the players engaged—at once aroused quite a bilious of babble, and more or less heated argument. Interviewing and correspondence broke out like a rash on the face of theatrical and journalistic London. All the leading London managers were for earlier hours, if, as they added, they could be got to stand together. Only Sir Charles Wyndham among those who have spoken, or have been spoken to, was for keeping things as they are. This attitude of the veteran, but still vigorous and vivacious, Sir Charles was, perhaps, natural, seeing that his two theatres, the Wyndham and the New, are attended chiefly by swaggers folk, who, as dear old Johnnie Toole (now so sorely afflicted) used to say in one of his Cockney farces, "never have their dinner 'till arter tea."

Similarly Manager George Edwards—who, however, would alter the hours, if he could—might be supposed to adhere to the present late hours of beginning and ending the shows. For, be it noted, that in addition to the fact that many of his chief patrons are from the Hupper Suckles (as Cockney low comedians love to say), Edwards' musical plays have to be built in such free and easy, go-as-you-please fashion that the young-man-about-town can drop into his stall and hear this or that favorite song, fix his binoculars upon this or that dancer or stage beauty, and stroll off again elsewhere.

Of course the present late hour system presses most upon the poor dramatic critics, who on first nights have to rush off and reel forth a notice while the printing machines are whirling around him and the printers' devils are clamoring for his copy and snatching it from him in shreds. But, of course, the poor dramatic critic doesn't matter! Who is he that any should care for his comfort? The only time such driven scribes ever get a bit of rest was in connection with the productions of David Garrick, who, it will be remembered, always wrote his own notices; at least, so his wife always said.

But enough on this. Let us turn to the present hour. It may fall to my lot to have to report that after many years of waiting and after several recent postponements—even after the production—we were last Saturday evening, "as ever was," permitted to see that Madame Sans Gene opera, now entitled *The Duchess of Dantisc*. After many an argument and rearrangement—and following hard upon a battle royal, or, shall I say, battle republicain with Victorien Sardou, George Edwards vouchsafed us to see this opera last Saturday night at the Lyric, which is the latest house G. E. has taken over. The book of *The Duchess of Dantisc*, which is by that skillful romantic librettist and lyricist, Henry Hamilton, follows pretty closely the Sardou-Moreau drama, *Madame Sans Gene*, in which, will remember, Refane created the same part in France. Ellen Terry splendidly doing ditto in the English version, wherein Sir Henry Irving gave so remarkable an impersonation of Napoleon. Hamilton, being always of a poetic turn of pen, has added some pretty little love-passages not thought of by the French playwrights, and his lyrics are, for the most part, cleverly conceived and daintily rhymed. The music, by Ivan Caryll (born Tikin and baptised Felix), is absolutely the best that "brave Beige" has yet contributed to the British stage. A chorus of court milliners, a love duet for the ingenue and her soldier lover, and another for the saucy, but now softened, Sans Gene, and her husband, Lefebre (just as that faithful couple are about to be divorced by order of the Emperor), are among the prettiest and most charming morceaux now to be found around. As for the production, there has never within the memory of playgoing man been seen anything at once so sumptuous and so charming. The gorgeousness and beauty of the costumes and decorations of the First Empire are reproduced with perfect realism.

Of the looks and strong cast, undoubtedly the strongest of all is your clever young native lion, Holbrook Blinn, who is one of the finest Napoleons of the many I have encountered on the British and French stages. Evie Green, so long playing the lead in *A Country Girl* at Daly's, gives an attractive, if not always closely artistic, rendering of the name-part, which takes even the historical resources of La Refane and Ellen Terry. Toward the end, the handsome and melodious Evie is, however, really fine, especially in the above mentioned touching duet. Denis O'Sullivan as Lefebre and Courtice Pound as a peddler, who is afterward head court-milliner, are both sound and striking. In short, *The Duchess of Dantisc* is such a pronounced and deserved success that it will, I doubt not, create a fresh demand for comic opera by way of leading the now ubiquitous and mostly meaningless musical play, in which (as certain of your own native managers were wont to announce) "the plot stops at 8.15"—that is to say, when it starts at all, which is not overwhelmingly often.

By the way, I may mention that Evie Green's part in *A Country Girl* at Daly's, will from to-night be played by Isabel Jay, who will then return to the stage for the first time since her marriage. Also to-night Arthur Roberts will make his long delayed reappearance in London in young George Grosvenor's part in *The School Girl* at the Prince of Wales, where the entrancing countenance Edna May is again going strong.

I regret to have to announce the death of a clever little comic-singer, called Nell Gwynne, who has just passed away at the early age of thirty-four; she of Lewis Tallerman, a very extensive manager, who was also one of the managers of the Gaiety Theatre Company. Limas, a very famous singer, who died last night, was the husband of the actress, who, as I hinted in my last, was long known to fulfill against the Gaiety Company's managing director, George Edwards. The agitation, from what I can see of it, was somewhat trivial and vexatious, and so I often told several of the agitators concerned, although it was no business of mine, except from a playgoing point of view. These mutineers' chief grievance was that the said Edwards would send out all sorts of touring companies from the Gaiety, labeled with his own name, instead of that of this limited company. But as its name was the chief draw, and as the Gaiety Company's balance sheet (as was shown at the annual general meeting last Wednesday) was not sound and in a healthy financial state, I never could see what the grumblers had to grumble about. At this meeting George Dances, the extensive playwright and still more extensive

theatrical manager, was elected in poor, grumbling, but benevolent hearted, Tallerman's place.

Your lovely citizenship, Cora Urquhart Brown Potter, has this week started a short suburban and provincial tour, playing her old character, the name-part in *Charlotte Corday*, and (for the first time) the respective leading ladies in *Forget-Me-Not* (which Genevieve Ward played all over the world), and in a nonmusical version of *Cavalleria Rusticana*. The captivating Cora has scored in all three characters.

Oiga Nethercole has just secured two new plays. One is *L'Epreuve*, produced a few nights ago at the Paris Gymnase; the other is a drama written by Mrs. Craigie (alias John Oliver Hobbes), and at present—and foolishly, as I think—entitled *The Flute of Pan*.

I regret I have to announce that Humorist R. G. met with a severe cab accident, which cut his handsome countenance a lot, a few days ago.

The late W. G. Willis' drama, *Jane Shore*, produced some quarter of a century ago by Wilson Barrett, was, on Monday, revived at the Coronet, Notting Hill, by Miss Fortescue, who nearly twenty years ago won £10,000 damages in a certain big aristocratic divorce case. The actress came out very strong as the Goldsmith's wife, who, for a time, revealed unguiled shame as the paramour of that illibiduous young English sovereign, Edward the Fourth. Frank Cooper, so long with Willard, on your side, were, respectively, very powerful as Mathew Shore and the deep, dark, doubting Duke of Gloster.

Eleanor Duse, whose Francesca in *D'Annunzio's Francesca da Rimini* did not catch on in this city, has had fresh trouble with the licenser of plays. This time it was an Italianized version of the French play called *L'Autre Danger*, which he refused to license.

LONDON, Oct. 31.

Twiddle-twiddle-twiddle-tum—twiddle-tum, twiddle-dah-de-day. I have been this week to hear your *Hiawatha* lay. And 'tis jumping in my ears, causing tears also deep dismay. But I hope I'll overcome it yet. Hooray!

And now, having awhile driven forth that crazy-causing air of yours, I take my pen in hand (as old letter writers used to say), hoping this will find you all quite well as it leaves me at present. That is to say, I am pretty well, considering that I have hardly recovered from a lecture given to me by P. Clusers last Sunday by a clergyman forthwith named, the Rev. Conrad Noel who not only came along straight from church in order to thus break the Sabbath, but who also denounced our Licenser of Plays in no uncertain terms for not permitting the public performance of such filthy plays as *Ibsen's Ghosts* and *D'Annunzio's La Citta Morta*, if you please.

The reverend gentleman also waxed very wrath with Licenser Redford for having refused to license for public performance G. Bernard Shaw's unpleasant play (as the author calls it), *Mrs. Warren's Profession*. You know what that profession was, don't you? If not, you must not expect me to name it, as there are ladies present. That reservation, however, did not affect the Rev. Noel, for, in the presence of many feminine G. P.-ites, he read extensively and anything but elegant extracts from Shaw's play. Whereupon the shameless cleric was anon called to order by that able feminine author and journalist, Ada S. Ballin. It was indeed a rum affair, and all I can say to such ecclesiastical garbage merchants is "P. Shaw!"

Didde-diddle-diddle-dum, didde-dum-diddle-dah-de-de, the day of the New Gaiety I must tell you. Oh, hang that "*Hiawatha*!" I won't be haunted in this manner. Know then that the New Gaiety (after having a narrow escape of being burned on Sunday) was duly opened on Monday to a crowd, many of which had (like what Caliban would call "Thrice double assed") waited outside in the pitiless rain from early dawn. If some of the waiters are not already dying of dead it is not their fault, nor because they don't deserve it. I have already told what a beautiful house the New Gaiety is, and I have only to add that its much-postponed opening was suddenly put back from Tuesday to Monday because the King was due at Newmarket races on the Tuesday, and had only Monday night free.

There was great enthusiasm in the house, and the new play, *The Orchid*, written by James T. Tanner (and several lyricists), and principally composed by Lionel Monckton, was rapturously received. Unlike most new plays of the day, it possesses a distinct semblance to a story containing a couple of love interests which chiefly affect a monied, orchid-wearing politician, thinly disguised in the name of M. Aubrey Chesterton, M. P., and French politician, still more gaudily disguised as M. Belcassat. The business built around these twain is not always in the best possible taste, and it speedily led (as I said it would) to admonitions from the Censor. There was also a rather bad-tasteful verse in a song all about Little Mary, which Barricade-plaster-for-stomach is now quite the catchword of the day.

In all other respects, however, *The Orchid* is a bright and beautifully produced and characteristically gay Gaiety play, affording excellent opportunities for such Gaiety favorites as Teddy Payne, Fred Wright, Jr., Harry Grattan, Gerlie Millar, Connie Ediss and Ethel Sydney. In short, the always lucky George Edwards has another fortune for himself and his fellow shareholders in his latest production.

At a meeting of some forty managers at Drury Lane on Thursday it was unanimously resolved to proceed against all music hall managers who are permitting dramatic and farcical sketches to be played in their amusement temples. For my part, I hold (as I have always held) that this action is silly in the extreme. In most cases the theatre audiences and the music hall audiences are totally distinct, and the halls from which theatrical managers borrow all their pantomime and burlesque stars at Christmas hardly affect the theatres. The proper thing to agitate for is for permission to smoke in certain theatres, for when a theatre goes to spend a night at a music hall he mostly does so because he can smoke there. The theatre managers tried this barring game some years ago, but it came to naught and made them look ridiculous. At the same time, owing to the strange anomaly of the British law, every music hall or variety or vaudeville sketch is illegal.

Mrs. Brown Potter has, you will be sorry to learn, been submerged. At least her house and grounds at Bray have been flooded out by the adjacent rain-swollen and torrential Thames. Seymour Hicks has started rehearsals for his and Ivan Caryll's new fairy play, *The Cherry Girl*, at the Vaudeville. Quality Street may learn, be removed to the Court Theatre in Sloane Square, minus, of course, Hicks and his charming wife, Ellaline Terriss, who remain for his and Caryll's play *The Dog Train* (which the Savoy company are to play at the Adelphi), *The Only Girl*.

Arthur Wing Pinero, whose new play, *Letty*, is going stronger than ever at the Duke of York's, will next Wednesday lecture on Robert Louis Stevenson at the Borebeck Institute, Chancery Lane.

I regret to find that at the moment of sending these memoranda there is considerable disturbance threatened in the theatrical atmosphere. In addition to the trouble which George Edwards has brought upon himself and those of his inclining (as Shakespeare would say) by putting the aforesaid personal political "caricatures" in the New Gaiety, the great George has been worried by our old friend the Censor and, alas! there is evidently more theatrical disension looming ahead.

To give the first example of this new batch, Arthur Bourchier has, I find, been much exercised by the denunciations of himself by M. Brieux and his representative in England by the name of some two, or perhaps three, English theatrical journalists, who have adapted *La Robe Rouge*, which the said M. Brieux wrote (as he tells me) only translated M. Brieux's play and contented himself by suggesting to that popular French dramatist to cut *La Robe Rouge* down to three acts for the English market. This

suggestion by the English translator was speedily adopted by the French author. I understand that this translated-adapted French drama will be presented at the Garrick some time early in the coming new year.

The aforesaid Edwards is also much exercised as to which (if any) of certain suggested titles Lieutenant-Colonel Newham Davis and Paul Rubens will be allowed (or will choose) to select for their new musical play, which is, whenever necessary, to succeed *The School Girl* at the Prince of Wales. Some of us are worrying as to how many more Napoleonic plays (musical and otherwise) certain impresari may be permitted to produce in London to run against that big Lyric comic opera success which was called *Madame Sans Gene*, but is now entitled *The Duchess of Dantisc*.

These threatened new Napoleonic dramas and musical mixtures are (I find) many and various. They include sundry abbreviated dramas in the "hills" or "theatres of variety," as they are now mostly called. We have already seen several Napoleonic examples, notably *A Royal Divorce*, written by the late Robert Buchanan, and the happily still surviving *Harriet Jay*; and the impersonations of the great but sorry Napoleon presented by Lewis Waller at the Imperial in Mile. Mars. Napoleon in the music halls of this vast metropolis has been played by Harry Pleon, George Mozart and other shrewd variety watchers of the "sign of the times."

But the most extensive, not to say expensive and expansive Napoleonic and, as one may say, Sans-Genian new musical drama threatened in the near future, is apparently your American-made one at present, called *Mile. Napoleon*. This musical comedy was copyrighted a few days ago at a little hall up in Baywater, where the wealthier Hebrews dwell. This play contains, I find, among its forty-five speaking parts, including not only the much discussed *Madame Sans Gene* herself, but also several other notabilities of the period, such as *Madame de Genlis*, Mile. Mars, *Madame Recamier*; that cunning card, M. Fouché; Vestris, the famous dancer; the respective Emperor of Russia and Austria; David, the great Revolutionary painter; and the great tragedian of time, somewhat unusually labeled as *Thalma*. This new Napoleonic musical play is being exploited here by Citizen Whitmark, represented here by Charles Warren.

I hear it said that we may presently expect at the Court Theatre (where J. H. Leigh started a very interesting revival of *The Tempest* on Monday) a revival of the great Mr. William Congreve's comedy, *The Way of the World*, which together with the same author's play, *The Double Dealer*, the late Mr. Sheridan found so useful when writing *The School for Scandal*. It is to be hoped that *The Way of the World* will be somewhat deodorized before being publicly revived, else we shall all be shamed, as Shakespeare said, about the Blanket.

To revert awhile to the theme of old comedy, or rather new comedy cast upon old English lines, it is fitting that I should mention that that most winsome of leading British actresses, Ellen Terry, to wit, will next Wednesday present at the Court Theatre, Liverpool (for the first time on any stage), clever *Clo Graves*, specially written, new-rhymed, romantic comedy, entitled *The Mistress of the Robes*. Miss Terry will impersonate the name part, otherwise the Countess Evodia.

And Miss Emery (Mrs. Cyril Maude), who had been so long absent from the stage through illness, on Thursday underwent a severe but happily successful operation. At the moment of mailing she is, I learn, making excellent progress.

Ellen Terry's brother, Frederick—second son of that fine acting family—with his accomplished wife, Julia Neilson, recently produced at Nottingham a new four-act drama, at present entitled *The Scarlet Pimpernel*. I am informed that this is a French Revolution play, period 1792, and that one of the characters is the Prince Regent. It will be interesting to watch whether the character of "The First Gentleman in Europe"—so called because he was the first backward (as Thackeray said)—will be passed by our Licenser and Censor. I am informed, seems much exercised of late concerning sundry dramas. It was this licenser who refused to allow the character of the Prince Regent to appear in Cosmo Gordon Lennox's *Marie Tempest* adaptation of *Vanity Fair*.

Beerbohm Tree's business manager, who has been very ill, is now better.

GAWAIN.

LONDON NOTES.

La Robe Rouge, specially adapted for the London stage by M. Brieux, will be Arthur Bourchier's next production at the Garrick. Bourchier will himself appear in the role of the mercenary magistrate, Monson, and Violet Vanbrugh will be seen as the peasant, Yanetta.

Marie Tempest brings her provincial tour to a finish on Nov. 7, and on the 11th sails for New York by the steamer of the same name.

The *Scarlet Pimpernel*, produced last week at Nottingham by Fred Terry and Julia Neilson, will be produced in London during December.

E. S. Willard, who placed Stephen Phillips' "written" play in rehearsal at the St. James, this week, has acquired the English speaking rights of *L'Adversaire*, the new play by Alfred Capus, produced on Friday at the Renaissance, Paris.

Phyllis Broughton will make a welcome reappearance in London, when Seymour Hicks and Ivan Caryll's new piece, at present called *The Dog Train*, is produced at the Adelphi on or about Nov. 7. In the old days she was one of the shining lights of the Gaiety, but latterly, with the exception of a few appearances with Arthur Roberts, has been absent from the stage altogether.

Frank Lincoln, the American humorist, is one of the principal attractions announced for next week at the Alhambra.

JOHN PARKER.

ROME.

Italian Dramatists Boycott Foreign Plays, Especially French Productions.

(Special Correspondence of The Mirror.)

ROME, Oct. 17, 1903.

I have several novelties on my list—such as they are—but the greatest novelty of all is the Italian dramatic authors' boycott of foreign plays, especially French plays. Praga it was who called a meeting of Italian dramatic authors in Milan, and war has been declared against M. Ricciardi, the proprietor of several theatres and numerous French and other plays which he exploits to the detriment of Italian playwrights. He is also accused of selecting the most immoral pieces in the French repertoire, as *Zaza*, *The Girl from Maxim's*, and the like. Consequently all the dramatic authors in Italy—past, present and future, great and little—have revolted against him. Among these are D'Annunzio, Capuana, Ricciardi, Ojetti, Bertalozzi, etc. It is a regular, and to certain extent justifiable, boycott of foreign plays, especially French plays.

As we know, the Society of Dramatic Authors in Paris holds it over every play (French or otherwise) that is given in Paris and in all France. No piece can be given without its permission. Well, that is just what the Society of Italian Dramatic Authors wants to see introduced into Italy. No piece, they say, ought to be played anywhere in Italy without the permission of the Society of Italian Dramatic Authors in Milan. Consequently, henceforth, Mr. Ricciardi will have to obtain this society's permission before he produces any more of the pieces in his repertoire.

French dramatic authors complain loudly against this new state of things, but after all Italy is only beginning to do what France has been doing for years and years.

Italian dramatic authors will also gain confidence by this encouragement of native talent, and we may see a new Italian drama arise from the glorious ashes of the past. We are looking forward to the result with much interest, for the future of the Italian stage depends on it and the struggle against inferior French pieces which has now begun.

Monsieur quite a new author has come to the fore with a little drama called *The End of Molière*. As you know, Molière died Feb. 17,

BOBBY HARRINGTON.



Photo Otto Sarony, N. Y.

Master Bobby Harrington, whose picture appears above, is an exceptionally clever young comedian-vocalist. When he entered vaudeville, less than a year ago, he made an instantaneous success on account of his very pleasing personality, and the exceptional quality of his baritone voice. His good work attracted the attention of William A. Brady and Joseph Hart, who signed him for this season to play one of the boys in *Foxy Grandpa*. The company is now en route to the Pacific Coast, and the papers, wherever the company has appeared, have praised Master Bobby's singing and dancing. The clever little chap has a bright future before him, as he is very ambitious and studious. He has already received several flattering offers for next season.

1673, on the boards of the little theatre which Louis XIV had given him, after Mr. Hatachou had sent him away, with his company, from the Petit Bourbon house. The night of Molière's death the play that was performed was *Le Malade Imaginaire*, that terrible satire against medicine and doctors. The reason for this was that he himself had been ill for some time of a disease which baffled all the doctors he consulted—and he consulted them all, from the greatest celebrities to the lowest quacks. Then as none could cure him he hated them all, and revenged himself on them by writing his immortal satire, *Le Malade Imaginaire*.

He was only fifty-one years of age when he died, and Signor Zanelli has chosen the moment of his death for his little drama, showing the tumult, terror and grief of the artists when Molière died before their very eyes. Signor Zanelli brings in a jealous fit to account for Molière's sudden end at last. "The Little Piece," which is in only one act, was a great success, and Carlini, who played Molière, was a perfect characterization of the great French author.

Butti's *Glants and Pigmies* has been a great success also at our Costanzi Theatre. Signor Butti is a deep thinker, and his plays are always original if not always quite clear. He is also a philosopher and a poet, and therefore his plays are a series of lights and shadows. To a certain extent he is also a reformer, and has always some new idea to present to us, which is rare and sometimes worth hearing. But he is not one of those authors who have only to speak to conquer all before them. On the contrary, with each new piece he has a fresh battle to fight. But he generally conquers in the end; to wit, as he did in his *Race for Pleasure*, his *Lucifero*, and his *Tempest*.

In his *Glants and Pigmies* Butti shows us a giant in a great man, a great poet, in the midst of his family and friends, all of whom are low, little, ignorant and incapable of understanding him. They even accuse him of faults never committed, one of his accusers being his own wife (his second wife), whom he adores.

The whole play tends to show how the great intellect can be lessened by the continual prickings of a little world of inferior pigmies always surrounding him, and as such it is a remarkable work of actuality, and some of the scenes are worked out by a master hand. Altogether the play is the work of an artist and a literary man. Signor Butti has scored another victory and another leaf is added to his laurel wreath.

Signora Teresa Mariani is superb as the wife. She had moments of dramatic power equal to any artist in Italy. She grows in popularity every time she comes to Rome.

And now for a budget of small news. Giacomini is writing a play in four acts for la Gramatica. It is called *The Strongest*.

Signor Simoni has three novelties in store for us: *Carlo Gozzi*, *The Poor Lover*, and a laughable comedy, *The Son of His Father*.

Soldani is writing a three-act play on Napoleon's life in Italy and called *The Little Empire*. *Husbands' Constancy*, by Traversi, is shortly to be played by Tina di Lorenzo and la Gramatica. Novelli has also a new play under study, *Papa Giovanni*.

Zacconi is touring with a new play by Oriani, *The Last Barbarians*.

Puccini's *Madame Butterfly* will be given in Milan and Rome early in 1904.

Here we have also had Pierrot's Christmas, a mimic drama, in three acts, with music by Monti. It is an exquisite dream, tender, loving, and Pierrot comes to us with a pale, wan face. He has a love trouble gnawing at his heart, and he is going to spend Christmas all alone. The night is cold. He hears a knock at his door. He opens it. A little girl is there, barefooted, in the snow. He takes her in, warms her and gives her to eat.

The girl grows up, and he loves her, no longer like a father, but like a jealous, passionate man. But the girl loves another and a younger man. Pierrot finds them together in the garden and drives them from his presence.

Years pass. It is Christmas once more. Pierrot is again alone, old and unhappy. He seeks consolation in drink. Then he falls asleep. When he awakes a little child is at his feet. He looks round, thinking he is dreaming, and sees Janetta and her husband standing at the back. Christmas reunites the little family once more, and all ends happily as it should in a Christmas fairy tale.

The music to this little pantomime is exquisite and at times brings tears into the eyes.

Signor Rossi is a perfect Pierrot. The pantomime will have a long run, I think.

S. P. Q. R.

HAWAII.

Island is Dependent Upon Honolulu for Attractions—Recent Doings.

(Special Correspondence of The Mirror.)

HILO, HAWAII, Oct. 8, 1903.

The amusement season so far as Hiló is concerned is a limited one, in that it is dependent upon Honolulu mainly for attractions. What Honolulu gets and how the people receive them depends largely on what can be expected of Hiló.

William Fraser, who played here on Sept. 12-15, gave the best "one-man show" which it has been the pleasure of your correspondent to witness. He held the audience spellbound for two and a half hours the first, and two hours the second night, and the general verdict would have

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been another full house had he been able to perform. From here Freer intends to tour the islands and Australasia, Japan, India, and Egypt, and when this tour is through he will have circled the globe for the eighth time.

Ferry, the human frog, who hails from the Quaker City, but has been in Australia and New Zealand for the last five years, followed Freer on Sept. 26-29 and Oct. 1, and while playing to lower prices by half had excellent houses two out of the three nights. Ferry has managed to "tie up" with him a clever little skirt dancer and songstress from New Zealand, who gives promise of doing great things in the near future. He left here Oct. 2, en route home.

CH. CLEMENT.

THE BROOKLYN STAGE.

SATURDAY, Nov. 3.

The theatres in Brooklyn suffered a little from the approaching election and its mass meetings, but the stock companies seem to have a clientele that never tires. A resume of the attractions of the last week of October follows:

It is to be regretted that when such a tuneful musical-comedy, with so dainty and pretty a story as *The Mocking Bird* is produced Brooklyn should see so little of it. Mr. Storer's music is of a high order. "What's the Matter With the Moon To-Night?" "Glorious France," "The Lion and the Mouse," and "My Musette" are gems. Brady Greer's company was welcome at the Columbia. Madeline Bessley, as Yvette, was coquettish and pretty. Her numbers with Edgar Atchison-Ely were delightfully rendered. Mr. Ely seemed to thoroughly enjoy his part of Bob, and his ever smiling countenance and sprightly diction and singing captured the house. Walter Ware, G. W. von Hellegel, Richard Carter, Herbert J. Carter, T. W. Goodwin, David M. Yost, Elsie Steele, and Little Weeden gave due support. Antoinette Le Brun, as the Countess, showed one of the best voices in the company, and Mrs. Kitty Baldwin did the character work of the Marquis very cleverly.

The *Idler* at the Bijou gave Edna May Spooner a chance to do some fine work. Mr. Phillips and Mr. Kirby, as the villain and the husband, were excellent. Cora E. Morlan, as a widow in search of a husband, was especially clever. Ben F. Wilson, Edwin Cullen, Dwight Allen, Olive Grove, and Jessie W. McAllister filled out an even cast. Cecil Spooner and Harold Kennedy danced and sang before the curtain in an entrancing manner all their own.

Ella Reed Payton has been teaching a moral lesson at the Lee Avenue Theatre. The play was Mrs. Hayne's Hearts Adrift, well suited to a stock company. Mr. Payton kept her audience intensely interested with her womanly struggle as Mrs. Harman through the four acts. The scenes between Joseph W. Guard, as the husband, and Kirk Brown, as the lover, revealed some of the best acting seen on this stage.

A Glided Pool held the boards at Payton's Fulton Street Theatre. Cora Payton made merry as Chaucer. Short, the millionaire, Robert Elliott, Florence Gees, and Cecil Phillips were well received. Harry B. Roche pleased in a laughable specialty. Rachel Goldstein, which came to the Grand, is a melodrama of New York life that appeals to many people. The struggles and love affairs of the Yiddish maiden were remarkably well pictured by Louise Beaton. She is a comedienne of rare skill.

George Ade's Sultan of Sulu was seen at the Montauk. Amelia Bingham brought The Frisky Mrs. Johnson to the Amphion.

That splendid comedienne, Annie Ward Tiffany, as Biddy, and Russell, as the paragon, furnished a full evening of fun in The Shadows of a Great City at the Gotham.

The New Night Bella, with those clever acrobats, the Byrne Brothers, and plenty of startling mechanical and scenic devices, again pleased at the Folly.

The Novelty had Searchlights of a Great City. A Fight for Millions, with a submarine scene and plenty of specialties, thrilled Park patrons.

The attractions of the week of Nov. 3 were well patronized.

Miss Phillips, formerly of Rose Coghlan's company, is a special attraction to Payton's Fulton Street Theatre. She gave a splendid performance of the Corsican in Mr. Barnes of New York. Margaret Fuller, as a small girl, was capital and her dresses were killing. She played her better work. Florence Gees was sweet and winning as the future Mrs. Barnes. Mr. Payton's Mr. Barnes was very funny, but hardly in his line. Franklin Angus, as Antonio Paul, gave a fine death scene in the first act.

Duchess De Harz this week.

Mr. Daly's Under the Gaslight was produced by the stock company at Payton's Lee Avenue Theatre. The play is in five acts and eleven scenes, and calls for a large cast and special scenery. The Fulton people have given it, the North River pier and railroad station scenes being very natural and picturesque. Lawrence Harbour, as the Signal Man, did the best piece of acting in the evening. Clara Austin appeared to excellent advantage as Peachblossom. Kirk Brown wasn't suited to Snorky, a crippled soldier. Mrs. Payton, as Laura Courtland, was as charming as ever.

The Mysterious Mr. Bugle at the Bijou was the only real comedy in town, and the Spooners made the most of it. Mr. Phillips had a bright part in Tom, and surprised his audience. Edna May Spooner added one more to her long list of well-acted roles. Ben Wilson, as a small boy, was a marvel as to make-up and captured the house. Mr. Curtis, Mr. Kennedy, and Miss McAllister made their usual hits.

The Spooner Quintette and Edna May sang between acts. Janice Meredith, new to stock houses, this week.

The Columbia started its career as a combination house with specialties and melodramatic comedies. No Wedding Bells for Her. Fannie McIntyre, I. McDowell, Frank Rolleson, Katherine Fisher, Louise Bryant, and E. T. Wade were among the cast. Baby Abbott and Master Willie Fink took the children's roles. Richard Buhler, a Brooklyn favorite of the Columbia Stock company days, appears in Paul Reverse this week.

Charles Warner appeared in Drink at the Amphion, to be followed by The Wizard of Oz.

The Billionaire, with Jerome Sykes, was the attraction at the Montauk. This week, the Roger Brothers in London.

George W. Monroe brought another Bridget play to the Grand in Our Bridget's New Dream. His antics convulsed large audiences, and many specialties and a large, well-trained chorus helped the fun. This week, The Volunteer Organist.

W. E. Nankerville presented that old favorite, Human Hearts, an idyl of the Arkansas hills, at the Park. Hal Reid's play has not suffered by its eight years' wear. F. P. Sullivan, as Tom Logan, Grace Lockwood, as the wife, and Baby Norman, as Little Grace, greatly enlivened the performance. From Hays to Riches this week.

Rachel Goldstein at the Folly is followed this week by The Winning Hand.

The King of Detective provided a genuine thriller of New York life at the Novelty. This week, The Factory Girl.

Mr. Williams presented Deserted at the Altar at the Gotham. The audiences welcomed Joseph L. Treacy, formerly of the Elite Stock company, and thoroughly appreciated his vills of The Admonition, a wedding scene, an automobile and bicycle race, and a fire scene fill out an evening of exciting entertainment. This week, The Minister's Daughters.

The Amaranth played His Excellency the Governor at the Academy of Music on Nov. 4. The cast included Minnie Mand Hauff, of Sunny Jim fame; Mamie Sloan, Grace Green, Harry Edwards, John Franklin, Francis Kelly, James Pennoyer, Frank Morris, John Costello, E. C. Pierce, Raymond Carpenter, Arthur Morris, and Lawrence Cubberty.

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THE SCOUT'S REVENGE: Mannheim, W. Va., Nov. 8; New Market, Va., 10-11; Parkersburg, W. Va., 11-12; Winchester, Va., 12-13; The Graciers, Md.; St. Louis, Mo., 13-14; The Sign of the Four: New York City Nov. 8-14.

THE SMART SET: Chattanooga, Tenn., Nov. 10.
THE STAIN OF GUILT: C. W. Daniels, mgr.: Cincinnati, O., Nov. 5-14, Toledo 15-18.

THE TWO JOHNS: Augusta, Ga., Nov. 10, Athens 11, 12, 13, 14, 15, 16, 17, Meridian, Miss., 18, Jacksonville 19, Natchez 20, Vicksburg 21.

THE TWO SISTERS (Hickey) and Warmington, mngs.: Memphis, Tenn., Nov. 10, Nov. 11, Birmingham 12, Hamilton 13, Billings, Mont., 14, Butte 21, Great Falls 22.

THE VILLAGE PARSON: Dayton, O., Nov. 11.

THE VIRGINIA (Harry Carter, prop.): Knoxville, Tenn., Nov. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sep. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jul. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Aug. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Sep. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Mar. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Jun. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 2

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—Indefinite.
ALCANTARA (Belasco and Mayer, mngs.): San Francisco
Cal.—Indefinite.
BAKER THEATRE (Jno. E. Boyle, mng.): Rochester
N. Y.—Indefinite.
BAYVIEW: MELVILLE: New Orleans, La., Sept. 13—
Indefinite.
BOWDOWN SQUARE: Boston, Mass.—Indefinite.
BUSH TEMPLE: Chicago, Ill.—Indefinite.
CANTON SQUARE: Boston, Mass.—Indefinite.
CENTRAL (Belasco and Thall, mngs.): San Francisco
Cal.—Indefinite.
CHICAGO AND CHICAGO, Ill., Oct. 31—Indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—Indefinite.
EMPIRE: Columbus, O.—Indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 23—in
definite.
FISHBEE, Minneapolis, Minn.—Indefinite.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—*indefinite*.
FRAWLEY, DANIEL AND CO. James Neill and Daniel Frawley, props.; Wellington, N. Y., Oct. 30-Nov. 13, Christchurch 16-Dec. 4.
GERMAN: Philadelphia, Pa.—*indefinite*.
GOMMER, MA. Chicago, Ill.—*indefinite*.
HUNTLEY: Atlantic City, N. J.—*indefinite*.
IMPERIAL THEATRE: Providence, R. I., Aug. 22—*indefinite*.
IRVING PLACE THEATRE (Heinrich Courted, mgr.): New York city—*indefinite*.
LYCEUM: Cleveland, O.—*indefinite*.
NEILL: Los Angeles, Cal.—*indefinite*.
NEILL-MOROSOFF (Johan. Astor Parker, mgr.): New York, Wash., N. Y., 9-14, Los Angeles, Cal., 23-Dec. 19.
FAYTON, CORSE (Corse Fayton, prop.; Fred Anderson, mgr.): Brooklyn, N. Y., Oct. 8—*indefinite*.
FAYTON, CORSE (Corse Fayton, prop. and mgr.): Brooklyn, N. Y., Aug. 28—*indefinite*.
PROCTOR'S: Albany, N. Y., May 18—*indefinite*.
RADOLFFER'S, GARRIE: Philadelphia, Pa., Sept. 7—*indefinite*.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—*indefinite*.
STANDARD THEATRE (Darcy and Specks, props.): Philadelphia, Pa., Aug. 22—*indefinite*.
THANHOUSER: Milwaukee, Wis., July 7—*indefinite*.
THIRTY-FIRST STREET: Chicago, Ill.—*indefinite*.

REPERTOIRE COMPANIES.

ALBREY STOCK (Eastern): Pittsfield, Mass., Nov. 9-14, Bingham, N. Y., 16-21, Troy 23-28.
AUBREY STOCK (Western): Cumberland, Md., Nov. 9-14, Lonaconing 14, Connelleville, Pa., 16-21, McKeesport, 23-28.
BALTIMORE: Portland, Ore., Nov. 9-14.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Lancaster, Pa., Nov. 9-14, Reading 30-Dec. 5.
BENNETT-MOULTON (W. A. Partello, mgr.): Wallingford, Mass., Nov. 16-21, Chelsea 23-28.
BENNETT-MOULTON (W. C. Wood, mgr.): Dunkirk, N. Y., Nov. 9-14, Bradford, Pa., 16-21, Kittanning, Dec. 7-12.
BENNETT-MOULTON (Ira H. Newhall, mgr.): Salem, Mass., Nov. 16-21, Lawrence 23-28.
BRUCKENRIDGE STOCK: Iola, Kan., Nov. 9-14, Independence 16-21, Pittsburg 23-28.
BUNTING, EMMA, REPERTORY (Earl Burgess, mgr.): Theatrical, mgr.: Pittston, Pa., Nov. 9-14, Easton 16-21.
CARPENTER, FRANKIE (Gere Grady, mgr.): Lowell, Mass., Nov. 9-14, Totus, Me., 16, 17, Augusta 18-21.
CARROLL, CARMEL (J. Carroll, mgr.): Harrisburg, Va., 16-21, Winchester 23-28.
CASTLE SQUARE STOCK (No. 1; L. L. Greene and John Yeager, mgrs.): Parker's Landing, Pa., Nov. 9-11, New Bethlehem 12-14, Washington 16-21.
CHAPMAN, CHARLES K.: New Brunswick, N. J., Nov. 9-14.
CHASE-LISTER (Northern): Jos. Farrell, mgr.): Hudson, S. D., Nov. 2-7, Pierre 9-14, Aberdeen 23-28.
CLARK, E. J. (W. J. Clark, mgr.): St. Louis, Mo., Chillumbe, Mo., Nov. 16-21, Nevada 22-28, Toledo 30.
CICOAGO STOCK (Chas. H. Roskam, mgr.): Toledo, O., Nov. 2-16.
COMEDY HOUSE'S COMEDIANS (P. F. Craft, mgr.): Annapolia, Md., Nov. 9-14, South Fork, Pa., 16-21.
COOK-CHURCH (H. W. Taylor, mgr.): Salem, Mass., Nov. 9-14, New Bedford 16-21.
CUTTER AND WILLIAMS: Noblesville, Ind., Nov. 9-14, Huntington 16-21.
DALE, MARIE (Harry Elting, mgr.): Durant, I. T., Nov. 9-11, Sherman, Tex., 12-14.
DAVIDSON, FRANK: Memphis, Ind., Nov. 9-11, Rensselaer 14-16, Momena, Ill., 16-18, Sheldon 19-21, Goodland, Ind., 23-28.
DAVIDSON STOCK (A. E. Davidson, prop. and mgr.): New Canaan, Conn., Nov. 9-14, Evansville 16-22, Decatur, Ill., 23-28.
DE VONDE STOCK, CHESTER (Phillip Levy, mgr.): York, Pa., Nov. 9-14.
DE VONDE STOCK: De V. O. R. Plotner, mgr.): Savannah, Ill., Nov. 9-14.
DILGER-CORNELL: Wellburg, W. Va., Nov. 9-14.
DIFFREN, ETHEL: Westfield, Mass., Nov. 9-14, 27-30, New Bedford, Mass., 16-21, Boston 23-28.
EDWARDS' STOCK (Chas. F. Edwards, mgr.): West Union, W. Va., Nov. 9-14.
EDWALL-WINTHROP STOCK: Gastonia, N. C., Nov. 2-7, 10-14, 16-21.
ERWOOD STOCK (H. J. Erwood, pron.): Mechanics

burg, Pa. Nov. 2-4. Waynesboro 5-7. Carlisle 9-11.
WALING-TAYLOR (Albert Taylor, mgr.): Denton, Tex. Nov. 9-11. Gainesville 12-14. Denison 16-21.
F. H. WARRING, STOKES (J. W. Stokes, mgr.): Nov. 9-14.
Norwich 16-21. Brockton, Mass. 23-28.
FERRIS COMEDIANS (Harry Hubb, mgr.): Owensboro, Ky., Nov. 9-15. Centraalia, Ill., 18-21.
FISK, R. M. (Wm. W. Fisk, mgr.): Me., Nov. 9-14. Lewiston 11-21. Bath 23-28.
FISKE STOCK: Gloucester, Mass., Nov. 9-14. Haverhill, 16-21.
FLANNIN, MAMIE (W. H. Gracey, mgr.): Torrington, Conn., Nov. 9-14. Danbury 16-21. Ouslaning, N. Y., 23-28.
FRANCIS, MARION (George K. Robinson, mgr.): Gloucester, N. Y., Nov. 9-14. Auburn 16-21. Cohoes 23-28.
FRENCH, IRVING (Don Macmillen, mgr.): Salina, Kan., Nov. 9-14. Hitchesburg 18-21. Wichita 19-25.
GAGNON-POLLOCK STOCK (J. V. McStee, mgr.): Meridian, Miss., Nov. 9-14. Mobile, Ala., 16-21.
GARSIDE, CONDIT AND MACK: Hamilton, Pa., Nov. 9-14. Shamokin 16-21. Easton 23-28.
GIERNEY STOCK: Greenville, Pa., Nov. 9-11. South Sharon 12-14. Brantford, Can., 16-21.
GODDING COMEDY (C. M. Cotton, mgr.): Blue Rapids, Mo., Nov. 9-14. Maunster 16-18. Cadillac 19-21. Traverse City 23-28.
GRISWOLD BROTHERS: Ticonderoga, N. Y., Nov. 9-11. Vergennes, Vt., 12-14.
GUY STOCK (Billy Caud, mgr.): Connersville, Ind., Nov. 9-14.
HALL, DON C.: Eaton, N. M., Nov. 9-11. Springer 12-14. Vegas 16-21. Albuquerque 23-28.
HARCOURT COMEDY: New Bedford, Mass., Nov. 9-14. Lynn, Mass., 16-21. Westbury, E. I., 23-28.
HARRISON AND ADAMS: Durham, N. C., Nov. 9-14.

14. MALEIN 10-21 Bristol Tenn. 25-28.
ALWARD, W. C. G. (G. W. Warner, mgr.): Rock-
ford, Ill., Nov. 9-14. Beloit, Wis., 16-21. Madison
22-28.
HICKMAN'S COMEDIANS: Carroll, Ia., Nov. 9-15.
HILLEN, M. D. (E. Ernest Schnaber, mgr.): Minn-
n. Y., Nov. 9-14. Johnston 16-21. Gloversville 23-
28.
HIMMELEIN'S IDEALS: Harrisburg, Pa., Nov. 9.
HIMMELEIN'S IMPERIAL STOCK: Port Huron,
Mich., Nov. 9-14.
HOEFFLER, JACK, SHOWS (Jack Hoefler,
mgr.): Emporia, Kan., Nov. 9-15. Wichita 16-21.
HOENIG COMEDY: Paris, Tex., Nov. 9-11, Tyler
12-14.
HOWARD-DORSET (Geo. B. Howard, mgr.): Bele-
aire, O., Nov. 16-21. Huntington W. Va., 23-28.
HUNTER, J. K. A. (C. H. Ward, mgr.): Norristown,
Pa., Nov. 9-14. Somerville, N. J., 16-21.
JENKINS, CLARE: Central City, Neb., 16-21.
Shelton 18-21.
JEANETTE (Thos. Jeanon, mgr.): Middleport,
O., Nov. 9-14. Ironton 16-21. Point Pleasant, W.
Va., 23-25.
KENNEDY, JAMES (O. E. Wee, mgr.): Elwood, Ind.,
Nov. 9-14. Anderson 15, Lafayette 16-21.
KEYSTONE DRAMATIC (McGill and Shipman,
prop.): Watertown, N. Y., Nov. 9-14. Geneva 16-19.
KINGSLEY-RUSSELL: Havana, Ill., Nov. 2-7. Mt.
Pleasant, Mo., 25-28.
KLARK-URBAN: Bar Harbor, Me., Nov. 9-14. Ells-
worth 16-21. Rockland 23-28.
LEROY STOCK: Kennett, Mo., Nov. 9-14. Carrathers-
ville 16-21. Oran 25-28.
LOCKE'S DRAMATIC: Smith Center, Kan., Nov. 9-
14.
LOUGHELY, LILLIAN: Greenville, S. C., Nov. 9-14.

19. **WINS, LILLIAN**: **Smack**. Can. Nov. 9-14.
 20. **WILLIAMS, FRED**: **GOCK**. Brooklyn, Mass., Nov. 9-14.
 21. **WALL RIVER** 16-21. New London, Conn., 23-28.
 22. **MACDONALD STOCK**: **Gordon**. Ark., Nov. 9-14.
 23. **MACK AND ARMOUR COMEDIANS** **Jas. A. Felts**, mgr.: **Wilmington** 16-18, **What Cheer** 19-21.
 24. **MACK, WILBUR**: **Zanowhite**. O., Nov. 2-14.
 25. **MADISON-KEELER**: **Youngstown**, O., Nov. 16-21.
 26. **Detroit**, Mich., 23-28.
 27. **MARRIS, BROTHERS** **Joe Marks**, mgr.: **Millersburg**, Can., Nov. 9-11, **Georgetown** 12-14.
 28. **MARKS, TOM STOCK** **(Tom Marks, mgr.)**: **Sault Ste. Marie**, Mich., Nov. 1-21, **Escanaba** 23-Dec. 5.
 29. **MARSHALL STOCK**: **Wm. Alexander**, mgr.: **Albion andria**, Nov. 9-11, **Frederick**, Md., 12-14, **Cumberland** 16-18.
 30. **MASON-KEELER**: **Utica**, N. Y., Nov. 9-14, **Youngstown**, O., 16-21.
 31. **MATTHEWS**: **Calgary**, Can., Nov. 2-14, **Nelson**, B. C., 17-22.
 32. **MAY VERA (H. A. Du Bois, mgr.)**: **Meadville**, Pa., Nov. 9-11, **Alliance**, O., 16-21, **Weilsburg**, W. Va., 23-28.
 33. **MOREY STOCK** **(Le Comte and Fleisher, mgrs.)**: **Wamego**, Kan., Nov. 9-14, **Herrington** 16-21.
 34. **MORGAN'S COMEDIES** **(D. L. Morgan, mgr.)**: **Metropolis City**, Ill., Nov. 9-11, **Charleston**, Mo., 12-14.
 35. **MULLER-BRYAN (M. B. Streeter, mgr.)**: **Ruston**, La., Nov. 8-10, **Bastrop** 12-14, **Arkansas City**, Ark., 15-17, **Hamburg** 18-20, **Monticello** 22-24.
 36. **MURRA AND MACK REE** **Glohn J. Murray**, mgr.: **Cornwall**, N. Y., Nov. 9-14, **erie**, Pa., 15-21, **East Liverpool**, O., 23-28.
 37. **MURRAY COMEDY**: **Fostoria**, O., 9-14, **Muncie**, Ind., 16-21.
 38. **MURPHY, IRENE**: **Youngstown**, O., Nov. 9-14, **Waukegan**, Ill., 16-21.
 39. **MYERS, WILL H. STOCK** **(S. M. Allen, mgr.)**: **New Castle**, Pa., Nov. 9-14, **Rochester** 16-18, **Warren**, O., 19-21, **Ashtabula** 23-25, **Lorain** 26-28.
 40. **MYRKL-HARDER** **(Wm. H. Harder, mgr.)**: **Chester**, Pa., Nov. 9-14, **Wilmington**, Del., 16-21, **Morristown**, Pa., 23-28.
 41. **NATIONAL STOCK**: **Ellinwood**, Kan., Nov. 9-11.
 42. **NORTH BROTHERS (F. C. Carter, mgr.)**: **Des Moines**, Ia., Nov. 9-14.
 43. **PAIGE, MABEL**: **Rosnoke**, Va., Nov. 9-14.
 44. **PAYTON, CORSE, COMEDY** **(J. T. Macaulay, mgr.)**: **Wilmington**, Del., Nov. 9-14.

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Lawrence, Mass., Nov. 9-14, Malden 16-21, Portland, Me., 23-28.
PAYTON'S CORSE, SOUTHERN STOCK (Isaac Payton, mgr.): Bristol, Conn., Nov. 9-14, Stamford 16-21.
PAYTON SISTERS' COMEDY (Frank Robertson, mgr.): Frankfort, Ky., 9-14, Mt. Sterling 16-18.

MUCHE-BELDINI (Medan and Irvin, mgrs.): Pat-
 terns, La., Nov. 9-11.
 PHILADELPHIA STOCK (Ralph A. Ward, mgr.):
 Atlantic City, N. J., Nov. 9-14, Williamsport, Pa.,
 16-21.
 PHELAN, E. V., STOCK (Eastern): E. V. Phelan,
 mgr., North Adams, Mass., Nov. 9-14, Pittsfield
 16-21, Lynn 23-28.
 PRINGLE, DELLA, STOCK (G. Faith Adams, mgr.):
 Ogdun, U. C., Nov. 9-14, Winneconne 16-21, Reno
 23-28.
 RAPIER PLAYERS: Vandalla, Mo., Nov. 9-14.
 ROBER, KATHERINE: Orange, N. J., Nov. 9-14,
 Tonkers, N. I., 16-21, Springfield, Mass., 23-28.
 ROBERT, GEORGE, Spring City, Army, mgr.:
 Centerville, N. B., Nov. 9-14, Andover 16-21, Grand
 Falls 9-11, Fort Fairfield 12-14, Presque Isle 16-18,
 Limestone 19-21.
 ROBERTSON, STOCK: Carlsodale, Pa., Nov. 9-14,
 Pittsboro 16-21.
 ROCKWELL, J. C., DRAMATIC: Spencer, Mass.,
 Nov. 9-14.
 ROBIN, DANIEL (W. S. Bates, mgr.): Lynn, Mass.,
 Nov. 9-14, Hartford, Conn., 16-21.
 SIGHTS, PAULINE (J. W. Sights, mgr.): Alden,
 Minn., Nov. 9-11, Wells 12-14.
 SLOAN, GEORGE, STOCK (W. H. Stanton, mgr.): Adrian,
 Minn., Nov. 10, Jackson 11, Clayton 12, Fulda 13,
 Laverne 14, Ellsworth 16, 17, Georgia, Ia., 18,
 Pringher 19, Cherokee 20, 21.
 SUMMERS, STOCK (A. J. Small, mgr.): Quebec,
 Can., Nov. 2-14.
 TELL, EDWARD, SHOW (Arthur J. Chisum, mgr.):
 Beaver Falls, Pa., Nov. 9-14, Norwalk, O., 16-21.
 THOMPSON, W. H., STOCK (J. W. Sights, mgr.):
 THIS VAN DYKE (H. Walter Van Dyke, mgr.):
 Chaunte, Kan., Nov. 9-14.
 TURNER, CLARA (Moulton, Thompson and Moulton,
 props. 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18,
 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34,
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OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): Richmond, Ind., Nov. 10. Columbus, O., 11. Dayton, 12. Indianapolis, Ind., 13, 14. Louisville, Ky., 16-18.

A JAPANESE NIGHTINGALE: New York city Nov. 19— indefinite.

A PRINCESS OF KENSINGTON: Baltimore, Md., Nov. 9-14. Boston, Mass., 16-23.

EABES IN TOYLAND: New York city Oct. 12— indefinite.

BLACK PATTI TROUBADOURS: Greenwood, Miss., Nov. 10. West Point, 11. Columbus 12. Tuscaloosa, 13. Memphis, 14. Birmingham, 15. Cataumet, 17. Columbia, Tenn., 18. Nashville 19. Evansville, Ind., 20. Mt. Vernon, Ill., 21.

DANIELS, FRANK: New York city Nov. 3— indefinite.

DAVIS MUSICIANS, EXTRAORDINARIES (R. Wade Davis, mgr.): Middletown, Conn., Nov. 30, 21.

DOLLY VARIEN: London, England, Oct. 19— indefinite.

EABLE, VIRGINIA (Geo. R. White, mgr.): Philadelphia, Pa., Nov. 22— Oct. 12.

EDWARDS, PAULA: Boston, Mass., Nov. 9-21.

FLORODORA (Fisher and Ryley, mgrs.): Spokane, Wash., Nov. 10. Missoula, Mont., 11. Anacosta 12. Butte 13. Great Falls 15. Helena 16. Glacier Park, 17. San Clair, 18. Nov. 11.

HELD, ANNA: Philadelphia, Pa., Oct. 28-Nov. 14.

HOITY TOITY (Black and Galton, propa.; W. H. Ottant, mgr.): Monroe, La., Nov. 10. Vicksburg, Miss., 11. York, 12. New Orleans, 13. Jackson, 14. Nashville 17. Bristol 18. Petersburg, Va., 20. Newport News 21.

HOPPER, DE WOLF: Pueblo, Col., Nov. 10. Leadville

11. Aspen 12. Salt Lake 13. Logan 16.
 H. MITY DIMPON 17. C. Connel. mar.; Mansfield.
 O. W. 18. Canton 19. Salsic 20. Massillon 19.
 Akron 14. Newark 17. Zanesville 19. Chillicothe 21.
KING DODO (Henry W. Savage's): Pendleton.
 Ore., Nov. 10. Baker City 11. Boise City 14o., 12.
 Feb. 13. Portland 14. U. S. San Fran. 18-19.
MISS BOB WHITE: Greensburg, Pa., Nov. 10.
 Bellaire, O., 11. Athens 12. Parkersburg W. Va.,
 13. Marietta 14. Chillicothe 16. Columbus 17.
 Springfield 18. Dayton 19. Piqua 20. Lima 21.
MRS. DELANE OF NEWPORT: Philadelphia,
 Pa., Nov. 9-14. New York city 10-21.
OLYMPIA OPERA: Los Angeles, Cal., Nov. 2-14.
PEGGY FROM PARIS (Henry W. Savage, pres.):
 New York city Sept. 10-Nov. 21.
P. LUDY J. LILLY: Los Angeles, Cal., Nov. 10-21.
 Nov. 8-22. San Diego 22-29.
RED FEATHER: New York city Nov. 9-indefinite.
SCHIFF FRIEZE: Washington, D. C., Nov. 9-14.
SHIRAZ: Boston, Nov. 10-14. Fresno, Calif., 17.
 Marion, Ind., Nov. 14. Anderson 18. Union City 17.
 Alexandria 18. New Castle 19. Richmond, Va.,
 20, 21.
S. A. GEE'S, HENRY W., GRAND OPERA:
 Boston, Mass., Oct. 19-Nov. 14. Chicago, Ill., 10-
 Dec. 12.
THE BILLIONAIRE: Newark, N. J., Nov. 9-14.
THE BOSTONIANS: Grand Rapids, Mich., Nov. 11.
 Detroit 12-14.
THE BURGMASTERS (Wm. F. Cullen, mar.):
 Louisville, Ky. Nov. 9-14. Lexington 16. Hamilton,
 Ont., 17. Chicago 18. St. Louis 19. Boston
 20. Staunton 21. Charlottesville 22. Richmond
 24.
THE CHAPELONS: Wichita, Kan., Nov. 20. Topeka

THE COUNTRY GIRL: Cincinnati, O. Nov. 9-13.
Detroit, Mich. 16-22. Cleveland, O. 23-28.
THE COUNTY CHAIRMAN (Henry W. Savage's):
Chicago, Ill., Sept. 7-Nov. 14. Champlain
Danville, Tenn. Haute, Ind. 18, 19.
THE GIRL FROM DIXIE: Baltimore, Md., Nov. 8-
14.
THE GIRL FROM KAY'S: New York city Nov. 2-
14.
THE ISLE OF SPICE (Albert Campbell mngr.): Chi-
cago, Ill.—indefinite.
THE LITTLE DRAGON (Jas. H. Kent, mgr.):
Sagunaw, Mich., Nov. 9, 10.
THE LOCKING BIRD (Brady Greer, mgr.): Trenton,
N. J., Nov. 10. Pottstown, Pa., 11. Suffolk, Va.,
12.
THE PRINCE OF PILSEN (Henry W. Savage's):
Montreal, Can., Nov. 9-14. Toronto 16-21. Detroit,
Mich. 23-28.
THE PRINCE OF PILSEN (Henry W. Savage's):
St. Paul, Minn. Nov. 8-11. Minneapolis 12-14. Mil-
waukee 15-18.
THE PRINCES' CHOC (Jno. P. Slocum, mgr.): Cin-
cinnati, O., Nov. 9-14. Hamilton 16, Middletown 17,
Columbus 18.
THE ROGERS BROTHERS IN LONDON: Brooklyn,
N. Y., Nov. 9-14.
THE RUNAWAYS: Philadelphia, Pa., Nov. 9-21.
THE SHOW GIRL (B. C. Whitney, mgr.): Chicago,
Ill., Nov. 8-14.
THE SLEEPER SLIPPER: Nashville, Tenn., Nov. 10,
11. Birmingham Ala., 12. Montgomery 13, Penna-
cola, Fla. 14. New Orleans, La. 16-21.
THE SLEEPY KING: Auburn, N. Y., Nov. 10. Syra-
cuse 11. Albany 12, Troy 13.
THE STARS: 9-14.
THE SULTAN OF SULLU (Henry W. Savage,
pres.): New York city Nov. 9-16. Brooklyn 16-21.
THE TELEPHONE GIRL: Lafayette, Ind. Nov. 10.
Peru 11. Toledo, O. 12. Dayton 13, 14. Buffalo, N.
Y. 15. Providence, R. I., 23-28.
THE TENDERFOOT: Lafayette, Ind., Nov. 10.
Peru 11. Toledo O. 12. Dayton 13, 14.
THE WIZARD OF OZ: Toledo, O. Nov. 10. Lansing,
Mich., 15. Jackson 19. Bartt Creek 20. Kalamazoo
21.
THE YANKEE CONSUL (Henry W. Savage's):
Toronto, Can., Nov. 9-14. Montreal 16-21.

THREE LITTLE MAIDS: New York city Sept. 1.
Nov. 14.
TIVOLI: SAN FRANCISCO, Cal.—Indefinite.
WELLS: DUNKER, HARLAN OPERA (Iowa & A. Wells, mngs.) Feb. 10, 1914.
WHEN JOHNNY COMES MARCHING HOME (F. C. Whitely, mngs.): Chattanooga, Mo. Nov. 10. Mahanoy 11. Hannibal 12. C. & O. Ark. 14. 15. Ft. Madison 14. 15. 16. 17. 18. Ottumwa, Ia. 17. Oklahoma 18. Iowa City 19. Muskegon 20. Lincoln 21. 22.
WILDER OPERA: Ashland, Mich. Nov. 2-14.
WILSON: WILSON, FRANKIE, Va. Nov. 10. Vicksburg, Ga. Nov. 11, 12. Waycross 13. 14. Winchester 16-18. Albany 19-21.
WILDS: NAT. M.: Norfolk, Va. Nov. 10. Raleigh, N. C. 11. Chattanooga 12. Montgomery 13. 14. 15. 16. 17. 18. Savannah, Ga. 19. Augusta 17. Atlanta 18.
WILSON, FRANCIS: New York city Oct. 19. Nov. 13.

MINSTRELS.

DAMS' (H. H. Whittier, mgr.): East Palestine, Pa., 11, Leontia 14, Barborton 17, Wadsworth 18, Millersburg 20, Orrville 21, Chicago Junction 22.

EARLOW'S (J. A. Coburn, mgr.): Belma, Ala., Nov. 10, Montgomery 11, Albany, Ga., 13, Macon 34.

EARLOW AND WILSON'S (Lawrence Earlow, mgr.): Pennsburg, W. Va., 10, Canonsville, O., 11, Gloucester 12, New Straitsville 14, Starfield 16, Middletown 16, Columbus 17.

CULIHANE CHASE AND WESTON'S (Wm. E. Culihane, mgr.): New York, N. Y., 10, Allegheny 11, St. Johns 12, Shetbooke 13, Three Rivers 13, Quebec 17, Ottawa 19-21.

DE STADELER, LEW (Jas. Decker, mgr.): Minneapolis, 10.

FAUST'S, FRED E. (G. D. Cunningham, mgr.): Orangeburg, N. C., Nov. 10, Columbia 11, Camden 12, Rock Hill 13, Union, S. C., 16, Spartansburg 17, Gaffney 18.

FIELD'S, A. L. (J. M. J. Kane, mgr.): Dallas, Tex., Nov. 10, Shreveport 11, Los Texarkana, Ark., 17, Hot Springs 19, Pine Bluff 19, Little Rock 20, Dothan 21.

GIBBONS' Jefferson, Wis., Nov. 10, Fond du Lac 11, Oshkosh 12, Ripon 13, Neenah 14.

KEVINILE, LARRY: Cumberland, Md., Nov. 10, 11, KYVILLE, BILL: New York, N. Y., 10, and C. Thompson, mgr.: Bryan, Tex., Nov. 10, Navasota 11, Caldwell 12, Rockdale 13, Taylor 14, Smithville 15, Ashurst 17, New Braunfels 18, San Antonio 19.

QUINLAN AND LEE'S: Chattanooga, Tenn., Nov. 10, 11, Knoxville 12.

RICHARDS AND PRINGLE'S: Jacksonville, Fla., 10, Thomasville 11, Bainbridge 13, Americus 13, Cordeiro 14, Milledgeville 15, Athens 17, Atlanta 18, Chattanooga, Tenn., 19.

SUN'S, GUS: St. Joseph, Mo., Nov. 10, 11, Falls City 13, Atchison, Kan., 14, Lawrence 16, Iola 17, Burlington 18.

VOGEL'S, JOHN W.: Danville, Pa., Nov. 10, Bloomsburg 11, Shamokin 12, Mt. Carmel 13, Pottsville 14, Wilkes-Barre 16, Scranton 17, Pittston 18, East Stroudsburg 19, Hazleton 20, Pottsville 21.

WADE AND WADE'S: Morgan City, La., Nov. 24.

WHO, WHAT, WHEN (Southern): L. M. Buyer, mgr.: Anderson, S. C., Nov. 10, Washington, Ga., 13, Grovespring 16, Cartersville 18, Dalton 20, Cedartown 21.

YALE

LESQUERS: C

14. BLUE LEBBONS (Jas. Hyde's): Fall River, Mass.
 14. BOHEMIAN BURLSQUERS: New York city Nov.
 9-21.
 BOW TON BURLSQUERS: Jersey City, N. J., Nov.
 14.
 DOWNY BURLSQUERS: Buffalo, N. Y., Nov. 9-14,
 Toronto, O. 16-21, Rochester, N. Y. 22-26.
 BRIGADIER BURLSQUERS: Cincinnati, O., Nov.
 9-14.
 BRANT'S BURLSQUERS: St. Louis, Mo., Nov.
 9-14.
 CHERRY BLOSSOMS: Minneapolis, Minn., Nov. 9-14.
 CITY CLUB: Springfield, Mass., Nov. 12-14.
 CITY SPORTS: Philadelphia, Pa., Nov. 9-14.
 CRACKER JACK: Pittsburg, Pa., Nov. 9-14.
 DAINTY DUCHES: Louisville, Ky., Nov. 12-14.
 DEVERE, SAM, BURLSQUERS: Kansas City, Mo.,
 Nov. 9-14.
 EAGLE BURLSQUERS: Albany, N. Y., Nov. 9-11.
 Troy 12-14.
 FOSTER, FAY, BURLSQUERS: Scranton, Pa., Nov.
 9-11, Reading 12-14.
 FOX, IRBO U. A. Mathews, mgr.): Philadelphia,
 Nov. 9-14, New York city 16-21.
 GAY MORNING GLORIES: Chicago, Ill., Nov. 9-14.
 HIGH ROLLERS: Boston, Mass., Nov. 9-14.
 HILL, ROSE, ENGLISH FOULY: Brooklyn, N. Y.,
 Nov. 14.
 HILL, ROSE, COMEDIANS (James Hyde, mgr.): Cin-
 cinnati, O., Nov. 9-14.
 IMPERIAL BURLSQUERS: Baltimore, Md., Nov.
 Nov. 9-14.
 INNOCENT MAIDS: Tyrone, Pa., Nov. 16, Altoona
 17, Schenectady 12, McDonald 13, Conditville

9. WINN'S FIED. SHOW: Philadelphia, Pa. Nov. 9-14.
 10. NEW YORK CITY 16-21.
 11. JULY GRASS WIDOWS: Toronto, Can. Nov. 9-14.
 12. THE WIDOWS: Philadelphia, Pa. Nov. 9-14.
 13. KNICKERBOCKER BULESQUERS: New York City Nov. 9-14.
 14. LONDON BELLES: New York City Nov. 9-14.
 15. MEXISTICS (Fred Irlwin, mgr.): Montreal, Can. Nov. 9-14.
 16. MERRY MAIDENS: Philadelphia, Pa. Nov. 9-14.
 17. MISS NEW YORK: Williamsport, Pa. Nov. 11.
 18. OREGONAL DANCERS: Philadelphia, Pa. Nov. 9-14.
 19. Nov. 10, Pomeroy, O. 11, Circleville 12, Jackson, 13, Chillicothe 14.
 20. ORPHEUM SHOW: Chicago, Ill., Nov. 1-14.
 21. PAINTING WIDOWS: Milwaukee, Wis. Nov. 9-14.
 22. REEVES, A.L., BULESQUERS: New York City Nov. 9-14.
 23. KELLY AND WOOD'S: Indianapolis, Ind., Nov. 9-14.
 24. RENTZ-SANTLET: New York City Nov. 3-14.
 25. RICE AND BARTON'S: Providence, R. I., Nov. 9-14.
 26. ROYAL BULESQUERS: Newark, N. J., Nov. 9-14.
 27. TROUBADOURS: Detroit, Mich., Nov. 1-14.
 28. W. O. 16, Lorain 17, Mansfield 18, Wooster 19, Chicago Junction 20, Mt. Gilead 21.
 29. TIGER LILIES: Chicago, Ill., Nov. 8-14.
 30. TRANS-ATLANTIC: Philadelphia, Pa. Nov. 9-14.
 31. mgr.: Brooklyn, N. Y. Nov. 9-23.
 32. TROUADERO BULESQUERS: Boston, Mass., Nov. 9-14.
 33. UPGRADES (T. W. Dinkins, mgr.): Bridgeport, Conn. Nov. 9-11, Fall River, Mass. 12-14, Providence, R. I. 16-21, Boston, Mass. 22-23.
 34. VANITY FAIR: Washington, D. C., Nov. 9-14.
 35. WEDDING AN FIELDS: New York City Sept. 17-19.
 36.

18: Rochester, N.
CIRCULAR

BARNUM AND BAILEY'S: Richmond, Va., Nov. 10-11.
BONHUE BROTHERS: Hawley, Okla., Nov. 10.
Jet 11, Caroma 12, Timber Lake 13, Lambert 14.
BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BORENECK'S TRAINED ANIMALS: Medicine Lodge, Pa., Nov. 9-11, Mulvane 12-14.
HALL AND SAMPLES: Worthing, S. D., Nov. 10.
HOWE'S LONDON ELEPHS: Swainsboro, Ga., Nov. 10-11, Lyons 11.
ROBINSON'S JOHN: Pyserville, Tenn., Nov. 10.
SUN BROTHERS: Chuckatuck, Va., Nov. 10, Suffolk 11, Jennings Point 12, Portsmouth 13, Norfolk 14.
TELTS BROTHERS: Stonewall, Miss., Nov. 10, Quitman 11.
MISCELLANEOUS.
AMERICAN SAXOPHONE QUARTETTE (Wm. F. Schenaley, mngr.): Ocala, Fla., Nov. 10, Leesburg 11, Euclid 12, Sanford 13.
BOSTON CIGARETTE ORCHESTRA: Brockton, Mass., Nov. 9-14, Fall River 16-21, New London, Conn., 22-28.
BROOKS CHICAGO MARINE BAND: Chicago, Ill., Nov. 10—indefinite.
CANADIAN COLORED CONCERT: Pemberville, O., Nov. 10, Rising Sun 11, Cuyahoga 12.
CREATOR BAND (Howard Row and Frank Gerth, mngrs.): Buffalo, N. Y., Nov. 10, Toronto, Can., 11-13, Port Huron, Mich., 15, Detroit 16-18, Adrian 19, Goshen, Ind., 20, South Bend 21.
CRYSTALPLEX (Walsh): South Attleboro, Mass., Nov. 9-14, Bristol, R. I., 15-17.
FLORIAN AND MRS. FERBERT L. (S. I. Butler, mngr.): Decatur, Ill., Nov. 9-14.
GASKILL-MUNDY CARNIVAL: Little Rock, Ark., Nov. 9-14.
HEINZ LEON: San Francisco, Cal., Nov. 8-14, Portland, Ore., 16-18, Tacoma, Wash., 19, Victoria, B. C., 20.
HEWITT (Hilsholter): Medicine Lodge, Kan., Nov. 9-11, Buffalo 12-14, Colorado 16-18, Augusta 19-21.
(Continued on page 23.)

(Continued on page 23.)

THE NEW YORK DRAMATIC MIRROR



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EDITOR AND SOLE PROPRIETOR.

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COLLEGE ROWDIES.

CONCERNING with the beginning of the football season, which furnishes to many thousands of admirers of that sort of thing a series of stirring studies in the exercise of brute strength and rude behavior, annually comes news of the doings of college young men in theatres, which they for the time turn into places of disorder.

This coincidence of rowdiness in theatres and the early excitement of the game in which colleges so strenuously compete would seem to suggest that the rough and often brutal scenes enacted on the "gridiron" engender in their participants and close fellows and partisans a general disregard for good conduct and a spirit of rowdiness that at times breaks the public peace as well as the laws that are presumed to conserve that peace.

The latest and grossest example of this sort of rowdiness occurred in New Haven last week, when the disgraceful disorders of a band of Yale students broke up the performance of a play in one of the theatres of that city. These young ruffians had assembled in the gallery of the theatre, and when the curtain went up they threw down bushels of confetti that fell on the stage and among the citizens with their wives and daughters who had entered the house for the purpose of seeing a dramatic performance. Several times during the early progress of the play the disturbers "yelled and shouted so that the actors had to retire." Various articles were thrown on the stage, and the nuisance became so great that an indignation meeting of citizens was held in the lobby of the theatre. "Several of the more disgruntled ones," says an account of the disgraceful affair, "were in favor of taking matters into their own hands and throwing some of the rowdy Yale men over the gallery railing. There were half a dozen lawyers in the party who said that if some one would arrest the ringleaders they would prosecute the case." Notice was served on the Yale faculty the next day of the actions of the rowdies, and the theatre officials have warned the Yale men that wholesale arrests will be made at the next performance that is interrupted in this way.

Every such affair is a disgrace not only to the immediately active in it, but to the college that permits such rowdies on its rolls without strict inquiry into their actions and exemplary discipline.

PIECEMEAL ENTERTAINMENT.

POPULAR as that kind of entertainment formerly called "variety" and latterly known as "vaudeville" may be in this country—and no one that knows of its recent development here can deny that it is very popular—there can be no doubt that it is even more popular abroad, especially in England, and particularly in London, where the plaint of the so-called legitimate theatre, long heard against it, grows louder as the "bills" increase and multiply in the British metropolis.

A definite indication of the growth of this form of entertainment in London, and the consequent alertness of persons interested solely in theatres as sources of revenue as to its possibilities, was noted in the recent decision by its proprietors to turn the Lyceum Theatre, long honored as a legitimate house, into a music hall. Those who love the higher forms of the drama and respect its nobler traditions deplore this departure, but sentiment is being crowded into small space in the theatre of to-day by thrift and its masters, both here and abroad.

What may be called piecemeal entertainment, represented by the offerings of the music halls of England and the Continent and by the so-called vaudeville theatres in this country, appeals to many persons who have no particular liking for the more consistent and serious entertainment represented by the regular drama. It also at times pleases regular patrons of theatres who prefer an amusing distraction rather than to sit throughout a play. And there are no signs that the comparatively newer style of entertainment will soon lose its hold.

Fine theatres have been erected in this country exclusively for vaudeville performances, and where they are well managed they steadily draw large audiences, while some of their pretentious competitors offering the regular drama have varying fortunes. A new house projected for London, however, shows in the plans made for it that in that city the varied entertainment has reached a popularity as yet unknown here.

This new house, to be called the Coliseum, will cover an acre of land near Charing Cross and cost at least half a million dollars. In this place it is intended to present four "shows" a day, the first beginning at noon, the last at nine o'clock p. m. There is nothing particularly original in this, to be sure, for it simply varies the "continuous performance" idea that originated in this country, and is still in vogue here in various places. But this Coliseum still may be mentioned as an enterprise on creative lines, for the several daily performances will form but one of its features. Two distinct companies will alternate in it; the "shows" will last two hours each, with an interval of an hour, and after each is concluded the audience will have to leave the auditorium, to give freedom to an army of cleaners, so that each new audience will find the place in good order. Patrons may remain in the building, however, and await the next performance, and in the interval they may use free reading, smoking and writing rooms and a roof-garden, while a restaurant, a barber shop, a messenger office and a public typewriter will be at their service at regular rates. One of the novelties of the Coliseum will be a chorus of fifty men and women, dressed conspicuously, who will occupy balconies near the proscenium and join in the refrains of the songs sung on the stage. This novelty may be of doubtful utility, and under the peculiarly free temper and habit of the average London audience it may lead to lively times; for, while to most persons good songs do very well with many voices, poor songs or those that may not be liked, will have their lacks emphasized by this means, which, at best, but resembles the *claque*. The Coliseum enterprise is a notable development of a prevailing style of entertainment, however, and while some of its features may fail, its general plan seems to be shrewdly calculated to make money.

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THE CHRISTIAN'S PROGRESS. Dramatization of Bunyan's "Pilgrim's Progress" by Frank B. Colgate.

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PROMISES TO ENDOW NATIONAL THEATRE.

THE Herald Square Theatre was crowded with an audience of over 2000 persons last Sunday evening upon the occasion of the first public demonstration of the National Art Theatre Society, there being among the audience many authors and actors. J. I. C. Clarke, president of the Society, presided and there were speeches by many interested in the endowment of the theatre. Among the speakers were Mr. Clarke, who made introductory remarks; the Rev. Thomas H. Slicer, D.D., of the Actors' Church Alliance; Bronson Howard, Sydney Rosenfeld, Robert T. Haines and F. F. Mackay. The demonstration was a success in every way and thoroughly enjoyable. It served also to encourage the earnest workers in the cause, and showed plainly the interest that is being taken in the movement.

The president, Mr. Clarke, in his introductory remarks said that he virtually had the promise of several wealthy men to endow the theatre, and he said the funds would be collected by a finance committee composed of well-known men. Mr. Clarke declared that the commercialism in the theatre was such to-day that art was being crowded out, and that out of over 2,500 theatres not one was devoted to dramatic art. He admitted that some managers had striven to elevate the standard in their theatres, but they did not succeed, he said, because they did not understand the standard of American art. He argued for a theatre that would produce the classic and which would inculcate the seeds of civilization in American dramatists. "We are making a declaration of independence in the drama," he said, "as our forefathers did in political affairs."

The Rev. Dr. Slicer spoke on "Good Taste and Good Art," in discussing which he said that he considered the movement as one not altogether unconnected with religion. He regarded good art and good taste inseparable, and said that since the time of the Greeks and Romans, good taste, he said, "can be compared to physical good taste. If we haven't good tasting food we lose our appetites, and when we have no appetite we die, for it is hunger that keeps us alive—not food. There's a heresy in the modern mind that life and art are separate. Not at all, and therefore this society is on the road to success, because it will give what good taste demands—not more sensation."

Bronson Howard, who followed Dr. Slicer, spoke, as he said, more on the practical side of the question, and opened his remarks after some parodying, by saying that New York managers asked of all art, "What do we get?" Mr. Howard continued:

I justify them. It's their business. Many of them have high artistic taste, and often display it by their acting on the stage, but they can't succeed from a business point of view. These plays are great education, and the public cannot expect them to pay for its education all by themselves. Let the public go and put on the plays.

As regards the American dramatist, "What do we get out of it?" it is simply that when we write a play it will be judged by its merit and not by its taste. It is a great drama, from every point of view, but one whose plays must be seen to be thoroughly understood. Now, this theatre is not intended as an exhibition of curiosity, and yet these and such a class of men could then see it. As a dramatist, I say, a play is written for the publication of the stage and not of the press.

Another point. What will the people get out of it? We've been looking for great dramatists to come along. It is certain that if he does come it will be only through the encouragement of a minor school to grow up with. Besides this great dramatist, the public will get out of the theatre a great deal. Yet a point. Suppose we get the critics to quit talking about the palmy days of the drama? The present is the great day. Henry James recently shared Paderewski's saying that when he read Congreve he forgot all else. He was brought back to the present by a play. Had he read Paderewski he would not refer to palmy days. In the second act of a Congreve play a whole crew of men are introduced by an officer's remark that he has brought them along. Is that palmy days? In the palmy days Shakespeare was most successfully produced by the man who introduced a monkey from Italy between the acts.

Sydney Rosenfeld followed Mr. Howard, and said, in part:

Mr. Howard has a kind heart, and that's why he praises the commercial manager. This manager holds no more status in art than the property boy. He is ignorant, and I can prove it. I know a manager in Boston who was putting on a play with the nine Muses in it. He went to the author and protested, saying: "This is a big show and it'll have eighteen Muses or none. Nine's too cheap." I myself had a play with nine Muses in it and the manager cut them down to one to reduce expenses. A big New York manager recently put on a musical play and while rehearsing it heard the prima donna sing in high C. "Say," he called out, "have everybody sing in high C. When they couldn't, he said: 'Well, have the chorus sing as high as he can.' What we want is to give an author a chance to write up to his audience—not down to it. We want to give the public plays that don't depend on tanks and fire escapes for success. Before closing I want to ask the critics not to lavish so much humor and satire. Give the playwright a chance. It's witty, but it hurts. One once wrote about one of my plays: 'Mr. Rosenfeld improves with each production, so I shall wait until 2008 to see the next.'"

Robert T. Haines followed with a talk from the actor's point of view, in which he said that good art meant good acting. Mackay also spoke about the benefit of good art for the actor, saying: "Actors are degenerating in these days because of the unwholesome system of stars and of bad plays. Once actors were actors, but now a manager orders one as he does a suit of clothes. He sends an order for a man six feet tall or a girl five feet high with blonde hair and thick eyebrows. The plays of to-day are like yellow-backed novels put in scenery."

Alice Fischer also spoke, and there was vocal and instrumental music by Bertha Klemm, pianist; Kay M. Spencer, contralto; Harriet Schreyer Valois, violinist, and Templar Saxe, baritone.

QUESTIONS ANSWERED.

ALBERT W. Piqua, Ohio: Joseph Weber and Leonis Fields (Weber and Fields) are now playing in their latest success, Whoop-Dee-Do at their theatre in New York City. Mr. and Mrs. John Drew have not appeared in vaudeville. Sidney Drew, John Drew's brother, and Mrs. Sidney Drew are playing in vaudeville.

B. W. Hagerstown: Emma Abbott was born in Chicago about the year 1851, her father being a humble musician. Her parents removed to Peoria during her infancy. She made her debut in Paris in 1876 in La Fille du Regiment. Her death occurred at Salt Lake City, Utah, Jan. 12, 1891, and was rather sudden, as she had appeared in Ernani New Year's Eve.

THERRERA, New York: We take it for granted that you mean the original New York productions of the plays you mention. They were as follows: David Harum, at the Garrick Theatre, Oct. 1, 1900; Sweet and Twenty, Madison Square, Dec. 30, 1902; Whirl-I-Gig and The Girl from Martin's, Weber and Fields, Sept. 24, 1899; There's a Man in the Moon, Sept. 15, 1902; Beside the Bonnie Briar Bush, in Washington, March 28, 1898, in New York at the Republic, now the Belasco, later.

NEW THEATRES AND IMPROVEMENTS.

The Directors of the Dover, Del., Opera House, now nearing completion, received a subscription of \$1,000 from Gen. William J. Palmer, of Colorado Springs, Colo., a former resident of Dover. A new theatre was opened on Oct. 22 at Alexandria, La., with Way Down East. The house has a seating capacity of 875, is a thoroughly equipped modern playhouse, and is on the route of companies jumping from New Orleans to Shreveport. It is equipped with electric lights and is handsomely decorated.

Arrangements have been completed for a theatre in Corry, Pa. The Armory building on South Street has been selected for the new playhouse.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Alliance is making rapid headway in the West under the direction of the general secretary and organizer and the co-operation of the local chaplains. After organizing the Chicago Chapter Mr. Bentley visited Milwaukee, Wis., and at the Saturday matinee addressed the members of the Thauhauser Stock company on the work of the Alliance, being introduced by Edgar Baume, an earnest and devoted member. Several members joined the Alliance, and on Sunday morning Mr. Bentley preached before a crowded congregation in St. James' Episcopal Church. At the close of the service, which was conducted by the Rev. Edwin G. Richardson, rector and directing chaplain, a meeting was held in the Parish House for the purpose of organizing the Milwaukee Chapter. Sixty persons became members, and the following officers were elected: President, the Rev. Edwin G. Richardson; first vice-president, Edgar Baume; second vice-president, Mrs. Charlotte Parry-Smith; secretary, Mary Roe; treasurer, Henry A. Martin. This Executive Council was elected: Representing the Church, the Rev. Judson Tildenworth, the Rev. A. A. Klopis, Rabbi Julius Meyer, Frederick Cook Marshburn, editor of The Licking Church, and Mrs. A. R. Ball. Representing the stage: Frederick Paulding, Edith Evelyn, Lee Baker, H. A. Aldrich and Sherman Brown. Monthly council meetings will be held at the call of the president.

On Monday, Nov. 2, Mr. Bentley addressed the Milwaukee Clericus, consisting of twenty clergymen, and a large number joined the Alliance. Also the following members of the White Slave company entered the Alliance: Helena Collier, Thomas Garrick, Constance Hamblin, Jennie Burnett, David M. Hartford, and Kate Campbell, and likewise the following members of the Thauhauser Stock company: James A. Boshell, Kate Woods Fiske, Gertrude Perry, Albert Brown, and Angela McCaul.

On Tuesday evening, Nov. 3, Mr. Bentley addressed the Chicago Shakespeare Club on the Alliance and several members were added to the newly organized Chicago Chapter. On Thursday evening was held the banquet of the Chicago Church Club, and Mr. Bentley was one of the speakers. Last Sunday he preached in three churches in Cleveland, Ohio, and next Sunday, Nov. 15, he will preach in Trinity Episcopal Church, Toledo, Ohio, at 11 a. m., and all interested are cordially invited. By the formation of these local chapters, the Alliance is gradually extending its power and influence and the accomplishment of its aims, to wit, the personal shepherding by the Chaplains of the members of the dramatic profession, especially in cases of sickness and trouble, the arousing of the public conscience against the injustice to the actor of Sunday performances and the gradual improvement of dramatic taste, will eventually be attained. Thus the church and the theatre are being brought into closer relations for their mutual benefit and good results are apparent on every hand.

Miss Van Amringe served tea last Thursday, and among those present were Edythe Totten, Jean Burdette, Margarette D. Leverich, Ross Rand, the Rev. Thomas R. Slicer, the Rev. F. J. Clay Moran, the Rev. C. A. Burleigh-Hart, Mrs. W. Henry Flohr, and many others.

THE LEAGUE.

Elizabeth Aldrich directed the literary meeting at the League on Nov. 2. Mrs. Fred Nathan, president of the New York Consumers' League and vice-president of the National Consumers' League, delivered a well-prepared lecture on the advantages and aims of the organization. She said the main object was to create a demand for goods made under good conditions. The members of the League had a surprise in the beautiful vocal solo of Madame Fidelia Dario. Yesterday afternoon Mrs. Ferguson presided over the business meeting. The committee reported and much business was transacted in promotion of the forthcoming bazaar, to be held at the Waldorf-Astoria Nov. 16-21.

CURRENT AMUSEMENTS.

Week ending November 7.
ACADEMY OF MUSIC—Apes Roach in The Best of Friends—4th week—25 to 32 times.
AMERICAN—The Worst Woman in London—1st week—1 to 8 times.
BELASCO—Blanche Bates in The Darling of the Gods—3rd week—18 plus 50 to 56 times.
BIJOU—William Collier in A Fool and His Money—4th week—20 to 27 times.
BROADWAY—Six Henry Irving in Repertoire—3d week—15 to 21 times.
CARNegie HALL—Musical Entertainments.
CASINO—Francis Wilson in Ernani—4th week—23 to 29 times.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtry in The Man from Blankley's—6th week—36 to 62 times.
CRYSTAL GARDENS—Closed.
DALY'S—Three Little Maids—11th week—70 to 86 times.
DEWEY—Al Reeves' Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Announced to open with Maude Adams in The Pretty Sister of Jose Nov. 10.
FOURTEENTH STREET—Georgia Welles in Lights of Home—2d week—9 to 16 times.
GARDEN—Cyrus Power in Ulysses—6th week—40 to 75 times.
GARRICK—Maxine Elliott in Her Own Way—7th week—47 to 54 times.
GRAND OPERA HOUSE—The Four Cohens.
HARLEM OPERA HOUSE—The Sultan of Sulu.
HERALD SQUARE—Sam Bernard in The Girl from Kays—2d week—9 to 16 times.
HUDSON—Ethel Barrymore in Cousin Kate—4th week—23 to 29 times.
HURD and BEAMON'S—Vaudeville.
IRVING PLACE—German Stock Company in German Dramas—7th week.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in The Light that Failed—1st week—1 to 7 times.
LION PALACE—Vaudeville.
LONDON—Knickerbucker Burlesquers.
LYCEUM—E. R. Sothern in The Proud Prince—2d week—22 plus 9 to 15 times.
LYRIC—Grace Van Stradford in Red Feather—1st week—1 to 7 times.
MADISON SQUARE—Jessie Millward in A Clean Slate—2d week—7 to 13 times.
MADISON SQUARE GARDEN—Fairs and Variety Entertainments.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Babes in Toyland—3th week—33 to 40 times.
MANHATTAN—James K. Hackett in John Ermine of the Yellowstone—2d week—9 to 15 times.
METROPSHALL HALL—Musical Entertainments.
METROPOLITAN—Her Children's Sale.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Miner's Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Rose Sydell's London Revue.
MURRAY HILL—Edward Harrigan in Under Cover (Vesta Tilley)—9th week—36 to 73 times.
NEW AMSTERDAM—Nat C. Goodwin in A Midsummer Night's Dream—2d week—17 to 24 times.
NEW GRAND—Hebrew Drama.
NEW STAR—A Working Girl's Wrongs.
NEW YORK—Revival of Ben Hur—8th week—58 to 62 times.
OLYMPIC—Rents-Santley Burlesquers.
Orpheum—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTORS—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCESS—Kyrle Bellew in Raffles—3d week—16 to 22 times.
PROCTOR'S FIFTH AVENUE—Prince Karl.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Joseph Murphy in Kerry Gow and Shaun Rhu.
PROCTOR'S 125th STREET—Woman Against Woman.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Announced to open Wednesday, Nov. 11, with Arthur Byron in Major Andre.
TERRACE GARDENS—Closed.
THE LIA—Hebrew Drama.
THIRD AVENUE—The Buffalo Mystery.
WALLACK'S—Pecky from Paris—10th week—60 to 70 times.
WEBER and FIELDS—Whoop-Dee-Do—8th week—53 to 80 times.
WINDSOR—Hebrew and Italian Drama.
VAUDEVILLE (Mrs. Osborn's Playhouse)—Charlotte Wiebe in French Drama—4th week.
VICTORIA—Frank Daniels in The Office Boy—2d week—9 to 15 times.

THE USHER



The pother occasioned by the discovery in Chicago that a new theatre had been built in utter and complete disregard of pretty nearly all the provisions of the building law has resulted in an investigation by the authorities of all the theatres in the city.

It is revealed by the report that of the thirty-six places of amusement only seven are of fireproof construction, the rest being of the ordinary character. In most cases brick proscenium walls divide the stage and auditorium, but as a rule the materials used throughout are of the combustible order.

"Practically every theatre in Chicago contains violations of the building ordinance," the Mayor said, the other day. "Were we to enforce the regulations strictly I should have to close many of them. But many of these violations are purely technical and they cut no figure with respect to the safety of the theatre."

The following advertisement appeared in a Philadelphia newspaper one day last week:

THEATRE TICKETS IN EXCHANGE FOR second-hand clothes. P-1435, Branch office Inquirer, 2200 N. 11th.

This seems to indicate the birth of a new industry. It would be interesting to know the basis of value in this line of exchange. Probably, a private box would be good for a last year's overcoat, slightly worn; a couple of orchestra seats for a pair of trousers, bagged at the knees; while a balcony ticket should fetch a necktie, if not a waistcoat.

The election is over, things municipal have settled down to the normal condition, and a more cheerful feeling begins to spread among New York managers as to the business outlook.

In the recent history of Wall Street and in the prevalence of labor troubles no doubt the causes are to be found for the theatrical depression that has made the present season thus far a source of dismay to the profession and of opportunity for gloomy prognostications by the pessimists.

Now better conditions are not only hoped for, but expected by students of the situation, and already signs of betterment are seen in various directions.

It is true that more than a hundred companies that started at the beginning of the season have closed, and this number is unprecedentedly large; but for the most part these organizations were weaklings scarcely equipped to obtain support even in a period of dramatic prosperity. But sterling attractions note an increase in their receipts during the past fortnight, and the indications are more encouraging all round.

The Chicago Woman's Club the other day discussed the theatre and what should be the attitude toward it of those desiring to improve its character and influence. Mrs. Mary Shortall spoke of the educational possibilities of the stage:

"It is to be deplored that the theatre today is regarded as an amusement and not as a temple of art," said Mrs. Shortall. She spoke of the actor as a personality, and said he should have the perfection of physical being, good control of the will, a vigorous activity and mental nature, a constant striving after the best in the moral nature, dignity, strength, repose, poise, and self-control.

"The artist demands that his audience shall understand the language of his art," said Mrs. Shortall. "We cannot control the productions of the stage, but every person has a modicum of influence. His presence at a play is his ballot case in the play's favor, and these ballots are closely counted by the managers. His appearance is his vote for the quality of work he appreciates."

"When the heart has given itself up for three hours to the influences of wit, charm, love, nobility, dignity, humor and loving kindness, is it possible that no trace of those three hours is left upon it?"

The Theatrical Trust resorts to various devices to prevent competition in the cities that are in the grasp of its tentacles. In New Orleans recently Charles Fourton secured a lease of Tulane Hall for the purpose of converting it into a theatre to be devoted to light musical entertainments of the Weber and Fields order.

William Rowles, who is the local manager of the Tulane and Crescent theatres for the Trust, lodged a complaint with the City Attorney that the building leased by Mr. Fourton was not constructed in accordance with the building ordinance, inasmuch as it contained combustible material. In explaining the Trust's objection Mr. Rowles said that the complaint was based not on a desire to interfere with Mr. Fourton's venture, but because

the Trust wanted "to have the building placed in condition to assure thorough safety to those who attended the performances."

The City Council disposed of the matter by enacting an ordinance enabling Mr. Fourton to make the necessary alterations and go on with his project. The *Picayune* summed up the matter editorially as follows:

The attempt to prevent the presentation of theatrical performances in Tulane Hall has happily failed, in the interest of common justice and of public amusement.

The pretext under which this attempt was made in that to give theatrical performances in the hall in question would greatly endanger the lives of the people who might seek diversion there.

It would be impossible to trump up a more transparent and ridiculous pretense, and it deserves to be treated with no serious consideration, as the past history and uses of the hall show that it has always been safe for crowds. It was built for the purposes of a mechanics' institute, and in accordance with that idea industrial expositions were held in it. For a long series of years public balls and other public assemblies were held there. It was for a time the public hall of Tulane University. The State Constitutional Convention was held in it, as were numerous other important conventions, including the recent Levee Convention.

In all those years never a doubt was raised of the safety of the building, or of the security of the crowds that were assembled in it, but now that a reputable citizen wants to give theatrical entertainments in the hall, a hue and cry has been raised for fear somebody might get hurt in the place.

Now the fact is that there is but one fireproof

aligned interest, inasmuch as it involves the final disposition of the remains of Edwin Forrest. The suggestion is made that they be entombed at the Forrest Home at Holmesburg. That would be an appropriate resting place for the body of the great tragedian, whose monument already exists in the splendid bequest to his profession situated there.

MADAME PATTI'S RETURN.

The return to America of Madame Adelina Patti (Baroness Cederstrom), under the direction of Robert Grau, attracted a large audience to Carnegie Hall at the opening concert, Oct. 2. There was an atmosphere of great curiosity and expectancy to ascertain whether the Patti of old was much the same.

Naturally all were prepared to make some concessions to time. Her appearance aroused wild enthusiasm and continued applause, for bowing gracefully stood Patti with much of the beauty and attractiveness of bygone days. Precisely the same youthful, charming figure was there, tastefully and faultlessly gowned. The face had a few lines that added a new dignity. With Conductor Sapio at the piano she sang "O luce" (Linda di Chamounix), by Donizetti, and Ardit's "Il Bacio" with wonderful facility of execution, except for a slight deficiency in the upper and lower registers. Here, too, the tone quality was not so perfect. But in the mezzo-voice the old time grace, delicacy and clarity of tone were hers. It was in the encore numbers, "The Last Rose of Summer" and "Home, Sweet Home," that Patti was at her best. She sang these with the well remembered silvery, mellow tones, dainty effectiveness and warmth of sentiment that brought tears to many eyes. She retains all the tricks of her art and fascination of personality. For her last encore she sang "The Last Farewell," written for her by Charles K. Harris. Sentiment and affection played its part in giving the diva a royal welcome, and in showering her with flowers in

PERSONAL



STODDART.—J. H. Stoddart, the veteran actor, is again this season winning great success in *The Bonnie Brier Bush*. He is playing in the Middle West, and wherever he appears his impersonation of Lachlan Campbell wins the highest approval of the reviewers. Mr. Stoddart served for half a century on the stage before he became a star, and he is now reaping the harvest of honors that he well deserves.

LA SHELLE.—Kirke La Shelle underwent an operation for appendicitis yesterday (Monday) in the Hahnemann Hospital, in this city.

JEFFERSON.—Joseph Jefferson begins an engagement in Washington November 16, where he ends his eight weeks' tour on November 21. Mr. Jefferson will then go to his Florida home for the winter.

BELASCO.—David Belasco suffered serious effects last week as the result of swallowing a mouthful of ammonia, which he mistook for a throat lozenge. Mr. Belasco has also suffered acutely from sciatica during the past week.

COBURN.—Charles D. Coburn was engaged last week by Davis and Darcy and Charles L. Young to play John Storm in their production of *The Christian*, which began its tour last evening (Monday) at Annapolis, Md.

ADE.—George Ade arrived in New York last Friday and will remain until after the New York presentation of his new comedy, *The Country Chairman*, which will take place at Wallack's Theatre on Nov. 24.

SOTHERN.—E. H. Sothern underwent a slight operation for an obstruction in the nasal passage last Sunday.

ADLER.—Jacob P. Adler, the Jewish tragedian, will make a Spring tour. He will appear as Shylock—playing the role for the first time in English—and in *Uriel Acosta*, which he will play in German. He will be supported by an English-speaking company.

DOWNING.—Robert Downing, who long has been associated with tragedy and the serious drama, has won a notable success on tour in comedy, his medium being Hon. John North.

TREE.—Beerbohm Tree distributed souvenirs in observance of the fiftieth performance of *Richard II* at His Majesty's Theatre, London, recently.

ESMOND.—H. V. Esmond is said to be engaged in writing a five-act tragedy.

TEMPEST.—Marie Tempest will sail for New York on Nov. 11 on the *Ten-tonic*.

TERRY.—Ellen Terry may be seen in *The Mistress of the Robes*, a new play by Cio Groves, during her American tour in 1904, if the play is a success in London.

FITCH.—Clyde Fitch visited the Andre monument at Tarrytown-on-the-Hudson last Wednesday, and other places of interest in the vicinity.

RUSSELL.—Annie Russell's new play will be called *The Younger Mrs. Parling* instead of *The By Path*, as originally intended.

TERRY.—Edward Terry is announced to visit America professionally in the near future.

DE WITT.—Elizabeth De Witt, whose last professional engagement was with Mr. and Mrs. Nobles, was married at Glenwood, Colo., recently to P. G. Trowbridge. Mr. and Mrs. Trowbridge have gone to Los Angeles, Cal., where they will reside, as Mrs. Trowbridge has retired permanently from the professional stage.

BERNHARDT.—Sarah Bernhardt appeared with success in her new play, *Jeanne d'Arc*, by M. Philippi, and a one-act play, *Le Dieu Vert*, by M. Kelm, last week in Paris.

THE BURIAL OF HENRY C. JARRETT.

The body of Henry C. Jarrett, the noted theatrical manager who died in London on Oct. 13, was brought to America on the steamship *Philadelphia*, arriving here on Oct. 31, and was taken directly to Baltimore—Mr. Jarrett's old home—for burial. The funeral services were held on last Monday afternoon, the officiating clergyman being the Rev. Peregrine Wroth, of the Protestant Episcopal Church. A large number of relatives and old friends of Mr. Jarrett were present at the ceremony, and the casket was completely covered by the many floral tributes sent by friends of the dead manager in distant places. The interment was made in Greenmount Cemetery.

FAY TEMPLETON FIGURES IN SUIT.

Sol Bloom brought suit last week against Fay Templeton to prevent her from giving an imitation of Lotta Faust singing "Sammy." The case was argued in the United States Circuit Court in Philadelphia last Thursday before Justice McPherson, who reserved decision. The decision is important in its bearing on the copyright law.



MARIE HERRMANN.

Above is the latest and best likeness of Marie Herrmann, the wife of Leon Herrmann, "The Great," the eminent prestidigitator, and presents her dressed for the part she plays in Herrmann's newest illusion, *The Bride Eldest*. On a very elaborate stage a large mirror is brought, such as is seen in the parlors of fashionable milliners in New York and Paris. Then enters Marie Herrmann, beautifully gowned in one of Landolt's latest creations, and as she stands gazing at her reflection in the mirror, and while adjusting her culture and adding a few final touches to her toilette, Herrmann deftly places a small screen between the audience and the bride, and this is the last that is seen of the charming Marie Herrmann, for in an instant the screen is removed and the placid, unreflected surface of the mirror shows no sign of having swallowed a pretty woman. Marie Herrmann has traveled with her husband since he first appeared in America six years ago, during which time every city of any size has been visited, and besides they have made

trips to Mexico, as well as Cuba. She is, therefore, as well known to the Herrmann audiences as the magician himself, and has friends everywhere. She is a Parisian by birth, and like every French woman, she has the wit and good humor of her race, which insures popularity. It would require much space to describe every illusion in which Madame Herrmann has appeared, as every season Herrmann presents something different from the prior season, and she has been seen in every illusion he has introduced in his unique performances. One would hardly imagine that it takes months of practice before presenting a new part of an illusion for the first time. Besides the attractive appearance that is necessary, it also takes a great deal of quickness and suppleness as far as the secret of the illusion is concerned, and continual training in physical culture is necessary to acquire softness, as well as grace. Marie Herrmann has won the right to the title given her of "Queen of Illusions."

theatre, if a theatre can be fireproof. In the city, and that is the Orpheum, so there is no use of talking about fireproof places of amusement.

The fact has developed that there is a large and certain demand for low-priced theatrical performances of a good class. This demand is entirely legitimate and proper, and the people are entitled to have it gratified. It does not conflict or compete with the demand for the high-priced entertainments, which are patronized by the wealthy and fashionable.

But strange to say, the cheap entertainment business has met with a most stubborn opposition, and the City Council has found it necessary to secure the needs of the people by enacting an ordinance in the premises. In this matter the Council has done well.

Mr. Fourton's new theatre is to be called *The Newcomb*. The name was chosen by a popular vote.

The sale of St. Paul's Churchyard, at Third and Walnut streets, Philadelphia, has occa-

numerous. She has a marvelously well preserved voice.

The other artists were: Vera Margolies, pianist; Wilfred Virgo, tenor; Rosa Zamela, violinist; Anton Hegner, cellist; Kathleen Howard, contralto, and Claude A. Cunningham, baritone. The matinee concert Wednesday and the farrowed New York appearance Saturday evening were equally successful, the audiences being very demonstrative.

ENGAGEMENTS.

Emma Siegel, as principal soubrette, with Alphonse and Gaston.

W. E. Butterfield, for the lead in *Percy Williams* Deserter at the Altar.

Frank Hollins, by Belasco and Mayer, for *The Frisky Mrs. Johnson*.

Kathryn Marney, to play the part of Sue Hackett in Lincoln J. Carter's *The Eleventh Hour*.

Lorraine Westford, for *A Ragged Hero* company.

Templar Sax, by Weber and Fields, for prominent baritone role in *An English Boy*.

Nelly Russell, for *Old Glen*.

Myrtle Vinson and George Fox, in support of Alice Fischer in *What's the Matter With Susan*.

Harriet Willard, to support Helen Grantly in *The Palace of the King*.

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AT THE THEATRES

To be reviewed in THE MIRROR next week:
 THE PARTY SISTER OF JOE..... Empire
 THE LIGHT THAT FAILED..... Knickerbocker
 RED FEATHER..... Lyric
 THE SON OF THE FOUR..... West End
 MAJOR ANDER..... Savoy
 THE WORST WOMAN IN LONDON..... American

Manhattan—John Ermine at the Yellowstone.
 Play in a prologue and four acts by Louis Evan Shipman. Produced Nov. 2.

John Ermine, James K. Hackett, Carl Ahrendt, Albert Perry, Theodore Roberts, William Hackett, E. L. Dunn, Ann Warrington, Charlotte Walker.

At the Manhattan Theatre last Monday evening James K. Hackett and his supporting company presented, for the first time in New York, a play by Louis Evan Shipman, entitled John Ermine at the Yellowstone. The play was well received by the audience, and it is to be hoped that during the course of the performance evidenced repeatedly and in no uncertain fashion its friendliness toward the star and its cordial attitude toward the play.

John Ermine of the Yellowstone is founded upon "Sketches of Frontier Life," by Frederic Remonding, than whom there is living no better authority upon the men, the manners and the customs of the West. Mr. Remonding knows the outward semblance of the frontier, and by reason of his supervision the production, pictorially, was splendidly accurate. He also knows the heart of the frontier—a fact that he has proved in all his drawings and writings. He has never made a false touch with either brush or pen. The setting of the first act of the play, showing an army wagon train in camp on the Wyoming plains, is the most accurate picture of the West that New York has seen in many years. It is truly Remonding. The costumes and accessories look as though they had seen actual service on the frontier, and in no detail of the production is there an inconsistency to outrage the eye. Mr. Shipman and Mr. Hackett, in their work in the play, have not been as fair to the West as have the scene painters, the costumers and the property men. The playwright, apparently, sought to make his drama accord with the Broadway idea of what the frontier is like, and in doing so, he sacrificed the vigor and honest sturdiness that characterized the work of Mr. Remonding. In several instances in the play he resorts to commonplace stage devices, and in the dialogue he proves himself more familiar with the novels of Cooper and the poems of Longfellow than with the Indians of Wyoming. Mr. Hackett naturally must follow the author in a measure in his impersonation of John Ermine, yet he makes the figure come off picturesquely, grace and native strength. And there is enough of the Remonding flavor left to make the play interesting, and at times impressively real.

In the prologue, the scene of which is the hut of Crooked Bear, an old trapper in the Wyoming Mountains, the story of John Ermine's early life is told. He is of white blood, but, having in infancy been the sole survivor of an Indian massacre, he has been brought up as an Indian. Crooked Bear—also a white man who has adopted Indian customs—has given him some idea of the white man's civilization, but Ermine has never associated with people of his own race, and he has never seen a white woman. To the mountain hut come Captain Lewis and Lieutenant Butler, of the United States army, to induce Ermine to become a scout and to aid in putting down an Indian uprising. Ermine refuses. But he has found on the trail a photograph of a white girl, which had been dropped by Butler, and, being fascinated by the face, he consents to accompany the officers, cherishing the hope that he may find the original of the picture.

The first act—of which the scene is the wagon train encampment—already mentioned—brings forward the heroine. She is Katherine Seales, daughter of Major Seales, who, with her mother, is visiting the Major at the military post on Tongue River. Butler is in love with her, but has not been able to engage her affections. Ermine, who is now a full-fledged scout, recognizes in her the original of the photograph, and in candid fashion he exhibits his infatuation. The wagon train is suddenly surrounded by Indians. Unless relief is obtained from the post the party will be slaughtered. Ermine breaks through the enemy's lines and brings reinforcements. He returns with the cavalrymen at the critical moment and saves the day. The scene is melodramatic but very stirring and it was thoroughly enjoyed by the audience.

Ermine gains the love of Katherine, despite the difference in their social positions. Mrs. Seales, however, is bent upon making a match between her daughter and Lieutenant Butler. The inevitable encounter between Butler and Ermine occurs in the third act, the scene of which is the interior of Ermine's cabin. Katherine has come in perfect innocence to see Ermine. While she is there Butler enters for the purpose of coming to conclusions with his rival, and the heroine hides behind a door. After an angry scene between the two men Butler tries to kill Ermine, but is shot by the hero, and, seriously wounded, falls to the floor. Major Seales and Captain Lewis, having heard the shot, come to investigate. Katherine escapes from her hiding place, and Ermine, having hidden Butler under a blanket, makes the officers believe that nothing has occurred.

In the fourth act, which takes place ten days later, it is related that Ermine is being hunted by the soldiers to answer to the charge of wounding Butler. He comes to Major Seales' quarters and gives himself up, but Katherine comes forward as a witness in his behalf—explaining that Butler was the aggressor—and the charge against Ermine is withdrawn. At the last it is made clear that Katherine and Ermine will marry and, presumably, live happily ever after.

Mr. Hackett, in the role of the hero, displayed his attractive personality, his excellent voice, and his graceful manner of acting to fine purpose. He made John Ermine a most picturesque and agreeable stage figure. Theodore Roberts played Major Seales in bluff, burly, manly fashion. His comedy was delightful and he was altogether the most natural person on the stage. William Harcourt as Lieutenant Butler was an excellent though conventional stage villain; Albert Perry gave a capital character impersonation as Wolf Voice, a Canadian half-breed; James Seely was an admirable Captain Lewis and Carl Ahrendt gave quite the proper touch of dignity and sentiment to his portrayal of Crooked Bear.

Charlotte Walker, as Katherine Seales, was vivacious and charming in her comedy scenes, and in the serious episodes she was earnest and sympathetic. Ann Warrington, as the sarcastic and doubting Mrs. Seales, gave an intelligent, smooth and artistic performance. The stage-management was excellent throughout.

Madison Square—A Clean Slate.
 Comedy in three acts by R. C. Carton. Produced Nov. 3.

Admiral Desbrook..... J. H. Gilmour
 Bromley Chilvers..... George Bellamy
 Tracy Auberton..... George Honey
 Mr. Gilworthy..... Alfred Fisher
 Mr. Joll..... J. Carrington Yates
 Faxon..... J. C. Carlyle
 Farmer Tullidge..... Vernon Budd
 Hobble..... Herbert Budd
 Mrs. Madigan..... Laura Lemmers
 Mrs. Desbrook..... Alice Leigh
 Tullidge..... Drina de Wolfe
 Mrs. Tracy Auberton..... Jessie Millward

At the Madison Square Theatre last Tuesday evening Jessie Millward supported by an unusually well balanced company of players, introduced to American theatregoers R. C. Car-

ton's latest comedy, A Clean Slate. Despite the election turmoil in the streets the audience was very large and fashionable, and the comedy received as fine a welcome as the town could give. Occasionally, the uproar outside disturbed the spectators, but most of the time there was sufficient laughter inside the playhouse to put the foreign noise to rest.

A Clean Slate is, first and foremost, an entertaining little play. It is by no means an important addition to dramatic literature—nor is it up to Mr. Carton's best standard—but it is amusing from beginning to end, it is full of the comic activity, and its characters are well drawn and well contrasted. While there is a very considerable scandal revealed in the comedy, the matter is treated without vulgarity and is not for a moment offensive. In the hands of French dramatists the story would doubtless have been made very suggestive. Mr. Carton has presented it with English candor and cleanliness—and by so doing has made a success.

The first act takes place in the office of Gilworthy and Joll, solicitors, in London. The firm has one hand—a pair of gloves—case that are linked together by the fact that the wife of one plaintiff has eloped with the husband of the other plaintiff. These two plaintiffs, Mrs. Tracy Auberton and Admiral Desbrook, are brought together by Mr. Gilworthy to discuss a plan of procedure. They discover that they are old friends, who, indeed, had a love affair fifteen years before. It is made clear that Tracy Auberton is a rake with many physical ailments and no money, and that Mrs. Desbrook is a frivolous creature with a vicious mother—and no money. They are well matched, and by bolting together they have made it possible for Admiral Desbrook and Mrs. Auberton to get rid of them easily in the courts. An uncle of Tracy Auberton's, Bromley Chilvers by name, pleads with Mrs. Auberton to secure a divorce, by being actuated in his appeal by the fact that he and his nephew rely entirely for their support on Mrs. Auberton's fortune. His plea is in vain, however, and at the end of the act the attorney is instructed to proceed with both cases.

The second act takes place fifteen months later in an English farmhouse, where Mrs. Auberton, now divorced, has taken refuge from society, and where she is the guest of Mr. and Mrs. Tullidge, two amiable old rustics who are devoted to her. Admiral Desbrook, also divorced, has taken up his residence at a neighboring tavern in order to be near Mrs. Auberton—and the course of the middle-aged love affair seems to be running smooth. Just when the outlook for a pleasant and easy solution of all difficulties in the brightest Tracy Auberton and his uncle, Bromley Chilvers, appear. The elopement proved a failure, and, for pecuniary reasons, Auberton seeks to make peace with his former wife and to remarry her. Uncle and nephew manage through the pretended illness of the latter—to get an invitation to pass the night at the farmhouse. No sooner are they safely stowed away in the attic bedroom than Mrs. Tullidge and her terrible mother, Mrs. Madigan, come to the farm in search of Tracy Auberton. Mrs. Auberton, without revealing the fact that their prey is in the vicinity, invites them to stop overnight. Then, having placed both parties to the scandalous elopement under the same roof, and knowing that they are there, she thoroughly at outs—will meet each other in the morning. Mrs. Auberton summons Admiral Desbrook, and insists upon marrying him at once. The genial Admiral is only too delighted at this turn of affairs—which he does not quite understand—and the two start forth in search of a parson.

The third act is again in the farmhouse at breakfast time the next morning. The two elopers—who it must be remembered, are now at outs—meet each other, and after many funny complications and much anger on both sides they decide to make peace with their original partners. Just when they have come to this laudable decision, to the great delight of Uncle Bromley Chilvers, Admiral Desbrook, and Mrs. Auberton—the uncle endeavor, in the most oily and diplomatic manner, to bring about the reconciliation. They imagine that they have won their points until, with the suddenness of a bursting bomb, the original Mrs. Auberton announces that she has married Admiral Desbrook. Thus are the wicked plot to confusion in laughable fashion and the virtuous start on their way rejoicing. The comedy is, as a matter of fact, a problem play made just enough out of focus to turn tears to laughter.

Miss Millward and the supporting company left very little to be desired in the presentation. The roles are, without exception, good acting roles and the players that filled them had been wisely chosen. Miss Millward herself was delightful as the worldly-wise, reliant, light spirited yet very womanly Mrs. Auberton. She played in her customary artistic manner, bringing out every point, especially in the gay comedy scenes, with fine flavor and certainty of touch. Her impersonation was, in its entirety, one of the best that she has given on the local stage.

J. H. Gilmour, always an easy and gracious gentleman of the stage, gave a very attractive portrayal of Admiral Desbrook. He is sincere and very human—and if he suggested nothing of the navy in his manner it was, perhaps, because he remembered that other Admiral Sir Joseph Porter in Pinafore, who protested that a true naval officer should never go to sea. George Bellamy as Bromley Chilvers gave a capital performance that was amusing at every moment. In make-up and manner he reminded one of Henry E. Dixey in A Modern Magdalen, but the similarity did not detract from one's enjoyment of his portrayal. Vernon Budd played Farmer Tullidge in admirable fashion, revealing again his mastery of sound stage methods. The worthy old rustic was, in his hands, a character that remained fixed in the memory, and that seemed, at the moment, as real as nature itself. George Honey was excellent as the dyspeptic rake, Tracy Auberton and his comedy won much laughter. Herbert Budd made the most of the low-comedy role of Hebble, a country bumpkin. Alfred Fisher played Mr. Gilworthy, the lawyer, with dignity and polish.

Helene Tracy, as the ambitious, mercenary and disagreeable Mrs. Madigan, was almost startlingly realistic in her make-up and acting. Rarely is so unpleasant a type presented so naturally and so creditably. Drina de Wolfe was more beautiful than ever in the costume of the lowly farm servant, Tullidge, and she evidenced excellent abilities in character impersonation that were not revealed in her earlier performances. Laura Lemmers, as Mrs. Desbrook, made the best of the few opportunities, and was particularly good in a scene demanding great excitement and vixenish anger. Alice Leigh played Mrs. Tullidge in careful, humorous, natural fashion. The minor roles were in good hands, the stage management was excellent, and the mounting was as handsome as the play required.

Irving Place—Our Friends, the Enemy.
 Comedy in three acts by Hugo Lubliner. Produced Nov. 2.

The Prince..... Alfred Abel
 Von Huttenbach..... Franz Kierschauer
 Countess Ulrich..... Elisabeth Arlaans
 Von Firkendorf..... Hermann Gerold
 Kofke..... Heinrich Habrich
 Eduard Weidenberg..... Julius Haller
 Gertrud..... Muriel Hope
 Mathilde..... Otto Orbert
 Baroness Helene von Preau..... Marie von Weger
 Paul von Nordberg..... Matthias Claudius
 A Servant..... Elita Perina
 A Servant..... Constantin Ackermann

The acting of the Irving Place company last week accomplished excellent results with unpromising material. The medium of the demonstration was a comedy in three acts, by Hugo Lubliner, bearing the title, Our Friends, the Enemy.

The main idea of the piece, the triumph of a good man through the plotting of his enemies, who are undone by their own machinations, is not new, and it was handled with slight dramatic skill. When the author is serious he is tiresome, but in his lighter moments he some-

times is successfully amusing. How much credit is due to him for this, and how much to the interpreters of his lines, is a difficult matter to decide. For instance, the long speech of Mathilde in the first act, in which she describes her efforts to advance her husband in his profession, is not particularly bright, but it fairly sparkled as spoken by Camilla Dahlberg. Again, the Countess' reminiscence in the second act was cleverly done, but the comedy, but Elisabeth Arlaans glided what can in no sense be called gold by her delicate blending of pathos and humor, fortified by a sincerity that carried conviction. To help out the weakness of the piece recourse was had occasionally to broad farce, which suited not at all.

The story of the play is as follows: Countess Weidenberg, a widow, has betrothed her daughter, Gertrud, to Paul von Nordberg, an army officer. The future bridegroom announces his betrothal to the reigning prince, whose approval he has no doubt of, since the Countess has served both the Prince and his father before him long and faithfully. Much to his surprise, his sovereign seems to look unfavorably upon the match. Paul hastens to tell his sweetheart the results of his mission, and finds at the Countess's home Professor Bamberg and his wife, Mathilde, old friends of the family, who have called to offer their congratulations. The father is in despair. He sees at last the mistake he has made in being too modest and letting his official superiors, among others, von Firkendorf and Kofke, reap the credit for his labors. These two worthless call, and, being coldly received, decide to bring about the unfortunate Countess's dismissal. Mathilde is of the opinion that success is due not so much to the good offices of our friends as to the abuse of our enemies. She has brought about her husband's pre-eminence in the artistic world by anonymous attacks upon him in the newspapers. Countess Ulrich is the Prince's oldest and best friend. To her home are invited all the notables, to attend a reception at which the Prince is to appear. She recognizes Weidenberg as an acquaintance of many years before. Confidences are exchanged. The old man tells of his trouble, and begs his new-found friend to intercede for him with the Prince. She sadly denies his request, but advises him to display independence in dealing with his fellowmen. The sovereign's eyes are opened to the intrigues of von Firkendorf and Kofke by their vindictiveness toward Weidenberg. This discovery and the frank and manly bearing of the old Countess win the favor of the ruler.

The laurels of the evening went to Camilla Dahlberg and Elisabeth Arlaans. The former, in the role of Mathilde, showed herself a rare comedienne. She played with a lightness and polish that one generally associates with the Gallic temperament. Her technique was perfect. The same thing may be said of Elisabeth Arlaans, who, however, penetrated beneath the surface and appealed to both heart and head. Julius Haller was a conscientious Weidenberg. Otto Nordberg was well suited in the part of Professor Bamberg, and played in his usual whole-hearted fashion. Matthias Claudius and Muriel Hope were the lovers. They had little to do, and did that little satisfactorily. Heinrich Habrich did an excellent piece of work as Kofke.

To-night (Tuesday) Schiller's Kabale und Liebe will be given, and to-morrow night will be the first production in America of Im bunten Rock, a three-act comedy, by Schöthan and Schleht.

Herald Square—The Girl From Kay's.

Farce comedy with music. Book by Owen Hall; music by Ivan Caryll. Produced Nov. 2.

Max Huggenheimer..... Sam Bernard
 Harry Gordon..... Harry Davenport
 The Hon. Percy Fitzthistle..... Ernest Lambert
 Mr. Chalmers..... George R. Sprague
 Theodore Quench K.C..... Marie Granville
 Joseph..... Winchel Smith
 Archie Pemberton..... Maurice Levine
 Faxon..... Emil Reussel
 Frank..... Sam Peters
 Winnie Harbrough..... Hattie Williams
 Nora Chalmers..... Grace Freeman
 Ellen..... Maudie Green
 Nancy Lowley..... Marie Doro
 Mary Mathews..... Leonora Harris
 Mrs. Butler..... Elsie Ferguson
 Cora Faxon..... Sator Peters
 Mabel Donald..... Vera Cameron
 Hilda French..... Elsie Barney
 Ella Winton..... Margaret Malcolm
 Rhoda Cantor..... Thelma Cook
 Maud Ebor..... Olive Ulrich
 Gertrude Sarum..... Lillian Seville
 Olive Mantos..... Belva Don Kersey
 Jane..... Clara Clarke
 Blanche..... Blanche Wood
 Blanche..... Mar Harding

"Vot las id has two feet, has fadders all offer id, und barks like a dog?"
 "I give it up."
 "A chicken."
 "Why, a chicken doesn't bark like a dog!"
 "I know id; I chust pnd id in to make id difficult."

This rare bit of humor that has been used by nearly all the sidewalk conversationalists in vaudeville for the past ten years, is by far the funniest thing in The Girl from Kay's, the latest European importation, which was put on view for the first time in this country last week at the Herald Square. It occurred in the dialogue between Sam Bernard and Hattie Williams in the second act. Of course, everything depends on the manner in which the line is spoken and it was the rare union with which Mr. Bernard delivered the point of the "joke" that brought the heartiest laugh of the evening. The quip was probably interpolated by Mr. Bernard, as there was not a line of the author's that could compare with it in any way.

To say that the plot and dialogue of this latest product of George Edwards' musical comedy factory are broad is putting it mildly. The polite word for vulgar in England is "broad," and The Girl from Kay's is almost pure indigo dye, from first to finish. The opening scene occurs in the flat of the Chalmers family. Nora Chalmers has just been married to Harry Gordon. The maid is finishing the packing of the honeymoon trunk, and dilates upon the exquisiteness of the trousseau. Everything necessary is in the trunk except a hat for the bride, which is momentarily expected from Kay's millinery shop. This is finally brought in by Winnie Harbrough, who is the young woman who gives the piece its title. She sits down to make alterations in the hat, and just as she has finished her work Gordon comes in, and there is a mutual recognition. A bit of dialogue conveys the information that a Winnie had formerly been on the stage, but that she had "reformed" and had gone in for hat trimming. It is to be presumed that she and Gordon had been on very friendly terms, as she kisses him with great gusto as she takes her departure. The bride arrives on the scene in her traveling dress, just as the kiss is given, and there is a scene. Out of consideration for her tour as "wife in name only," and the chastely humorous idea is fully emphasized in the second act, when the fact that the bride and groom occupy rooms in different parts of the hotel is made the subject of a jest by the hotel employees, and forms the principal theme of the entire act.

In the first act a rich Jew named Huggenheimer, who is amusing himself looking at flats, into the Chalmers' flat and scrapes an acquaintance with Winnie. He is as vulgar as he is wealthy; loses no time in inviting the girl to dinner, and throws out very broad hints concerning his intention of setting her up in a bonnet shop of her own, with little presents of pearls to become more "friendly" with him. He and the other characters arrive at the summer hotel at which the "honeymoon" is being spent, and there is much talk and a great deal of singing and dancing. The third act takes place in the meet, and agrees to forgive and forget. Winnie ardently involves Huggenheimer into a marriage engagement with herself, and with a final "tra-la" the curtain descends and the cool invigorating air of the street comes

as a welcome relief to those whose ears have been burning for three hours.

Sam Bernard, who is featured on the programme, made the hit of his career as Huggenheimer. The part fits him perfectly, and he managed to extract a great deal of humor from it by sheer dint of his talent. There are thousands of the Huggenheimer type in New York, and Mr. Bernard probably studied the character from life. He was the overbearing, uneducated Jew, who is "rotten with money," to the ribs, and he deserves the highest praise for his artistic work. Hattie Williams as Winnie, also gave a very good performance. She has a song called "Customers at Kay's," with a lot of encore verses, in which she imitates the manners of various shoppers very cleverly. Hattie Davenport as the bridegroom, was easy and natural, and his song, "I Don't Care," was smartly rendered. Grace Dudley as Ellen, the maid, was demure and dainty, and sang her songs and did her little dances charmingly. Ernest Lambert, as a society person who is helping Huggenheimer into the upper circles, was amusing at times. Winchel Smith, as a very fresh hotel porter, managed to raise a few laughs with his remarks about the bridal couple. Maudie Green proved her worth by a very good portrayal of the part of the bride's mother. Grace Freeman was mildly effective as the bride, and made a stunning picture in her wedding clothes. George R. Sprague, Homer Granville, and Marie Doro were also prominent.

The piece is staged elaborately and evidently without regard to expense. The gowns of the women are handsome.

The music is bright and for the most part tuneful, and some of the lyrics are excellently written. It seems a pity that such excellent players and such brilliant costumes and settings could not have been associated with a more wholesome play.

Victoria—The Office Boy.

Musical comedy in two acts, from the French of Maurice Ordoneau and Paul Gavault. Book by Harry B. Smith; music by Ludwig Engländer. Produced Nov. 2.

Noah Little..... Frank Daniels
 Rider Little..... Alfred Hickman
 Tobias Van Twiller..... Gilbert Clayton
 Damon Ketcham..... James O. Reay
 Percy Wiggins..... David Bennett
 McNeil..... Laurence Winstan
 Scates..... W. C. Kelly
 Euphemia..... Louise Gunning
 Claire De Laine..... Eddy Tanquay
 Paquita..... Violet Hail
 Jeanette..... Marion Harris
 Florine..... Ida Gabrielle
 First Messenger..... Mar Sheridan
 Second Messenger..... Gwendolyn Valentine
 Miss Harvard..... Gertrude Doremus
 Spike Musgrave..... Frank Conway
 Thur Marafa..... J. Lafayette

Frank Daniels, who has come under the managerial wing of Charles B. Dillingham, made his New York reappearance last week in a musical comedy called The Office Boy. The piece is an adaptation by Harry B. Smith from a French farce by Maurice Ordoneau and Paul Gavault, with musical trimmings by Ludwig Engländer and others. As has happened so frequently in New York recently, the "others" were responsible for some of the most catchy songs in the piece. It is a fact worthy of more than passing notice that the song hits of a majority of the musical comedies produced in New York during the past two seasons have been interpolated.

The scene of the first act is laid in a law office, in which an extraordinary number of pretty typewriters and clerks are employed. They all threaten to go on strike, but as the money for their salaries is locked in the safe they are forced to wait until two bank burglars arrive and blow the safe open. When this is done and the big safe falls apart, the office boy, in the person of Mr. Daniels, is discovered asleep. It makes a very effective entrance for the star, and he immediately breaks forth into song. It appears that he has met a girl named Euphemia, and has passed himself off as a member of the firm. With a great struggle he keeps up the bluff until the end of the second act, and, of course, in spite of her discovery that he is only an office boy, he finally gets the girl. The scene of the second act is laid at the country home of Euphemia's father, comes there with a message for his firm and is mistaken for a famous jockey. He is forced to put on a jockey's costume and ride a very steed, and emerges from the ordeal in a very much battered condition.

The story is rather flimsy, but it does not seem necessary to have much of a plot in pieces of this sort, as long as there is plenty of fun and several songs. Mr. Daniels is one of those elastic roles that allow him full scope for the exploitation of his amusing personality. He is a born comedian, and is gifted by nature with a very mobile countenance. Every muscle of his face is as well trained as the biceps and triceps of a sandow, and he makes each do its full duty for the amusement of the public. Each new contortion of the eyebrows, chin, forehead and cheeks was good for a laugh, and as one or all of the muscles were kept in constant motion the audience was very happy while the star was on the stage. Mr. Daniels also made good use of the little topknot on his wig, while he fumbled with his left hand in an amusing way. His best song is called "I'm on the Water Wagon Now," and was written by Paul West and John Bratton. His opening song, "I Thought Wrong," also an interpolation, in by Richard Morton and H. G. Knowles. The "Water Wagon" song is decidedly good and was given any number of encores. Mr. Daniels has a burlesque speech after the first act, which will probably be retained as part of the performance on account of the hit it made on the opening night.

Louise Gunning, a young, attractive, pretty, slight and graceful, sang charmingly, but the words of her songs were as Greek to the majority on account of her very bad enunciation. Miss Gunning should take lessons in elocution, as her spoken lines were delivered in a key that was not at all pleasing. Her "top notes," for which she is famous, are as pure, clear and sweet as ever, and if she will take the advice given she will improve and move forward and not remain among the "fairly good" class. Eva Tanquay put much life and ginger into her work as Claire De Laine. She had a song all to herself called "Summer Proposals," in which she scored heavily. The one song that may be whistled is called "Plain Mamie O'Leary," and was sung by Miss Tanquay. Mr. Daniels and two young men who made poor attempts to simulate the toughness of the Bowery youth. Violet Hail was a fiery Spanish girl and was amusing in what she had to do. Alfred Hickman was a jockey, and he had some funny scenes with the star, fighting over the possession of a watch. Sydney Toler, who was last season leading man of the Columbia Stock company in Brooklyn, was amusingly dignified as the side-whiskered father of Euphemia. Gilbert Clayton had a part in Damon Ketcham such as Joseph Hart delights in, and he made the most of his opportunities. The rest of the characters are unimportant, but were in good hands.

The production is well staged, the chorus is large and attractive, and the costumes and accessories show that Mr. Dillingham has been lavish with money and exercised good taste. The Office Boy will probably have a long run, owing to Mr. Daniels' cleverness in the chief comedy role. The whole thing depends upon him. He is the cake of fine fresh yeast that makes this latest batch of dramatic dough palatable.

West End—Marta of the Lowlands.

The remarkable greeting to Marta of the Lowlands, at the West End Theatre last week, following its success at the Manhattan Theatre, from which it was obliged to withdraw, owing to the fact that James K. Hackett held the subsequent time at that house and bookings could not be changed, has shown that the Guimera drama of Catalonian peasant life appeals to all classes of theatregoers. There is a beautiful symbolism in this drama that appeals to the more intelligent, while there is also a strong ob-

jective appeal to those who love the more apparent in the theatre. The production is one of the most beautiful yet seen in this country, and it is acted by a company so finely balanced that every phase of its diversified character drawing is represented with integrity. The audience at the West End taxed the capacity of that large and popular house, the Election Day patronage being remarkable in view of the fact that this event stirred New York as it had not been stirred in years, and announcements were of secondary importance. Election night hundreds were turned away from the West End, unable to gain admission. This week The Sign of the Fair is the announced attraction.

Grand—Mrs. Delaney of Newport.

Musical farce in three acts. Book and lyrics by William Jerome; music by Jean Schwartz. Produced Nov. 2.

Michael McGuire..... Frank Murphy
William Hardup..... C. Eddie Morton
Squire Jubbins..... Thomas J. Barrett
Count Mustache Strappado..... George Gorman
Jemma Jubbins..... Peter H. Maguire
Charles Wood..... Charles A. Cartmell
Lord East Head..... Charles A. Cartmell
Lord Helius..... Claudius A. Lightner
Tom Type..... Harry Earl
Mrs. Gotrocks..... Pearl Hamilton
Carry Coal..... Laura
Bedelia Delaney..... Kate Elinore
Rose Delaney..... May Elinore

The Elinore Sisters appeared at the Grand Opera House last week, under the management of James Hyde, in Mrs. Delaney of Newport, a three-act musical farce, by the successful song writers, William Jerome and Jean Schwartz, whose combined efforts have resulted in the production of an attractive medley of vaudeville sketches, musical lyrics, chorus drills, and acrobatic comedy. The slender thread of plot that connects them together deals with the fortunes of Mrs. Delaney, a widow, who has suddenly become a multi-millionaire by a successful suit for \$15,000,000 against the city for the killing of her husband, who met his death by falling into a subway opening, where he was working. With her newly acquired wealth she buys a villa at Newport, and starts to "break into society." An Irishman, returned from the Klondike, makes energetic love to her, and a gentlemanly burglar, spurned by the ambitious mother, disguises himself as Lord Strangeways, and wins her consent before his stratagem is discovered. A plot to annihilate the widow by giving her small doses of nitro glycerine until her system is saturated to the exploding point, is foiled by her son-in-law's vigilance, and she marries the Klondike lover, who has nobly thwarted the burglar's attempt upon her strong box. The laughable situations incident to the story and the clever specialties of the company were greatly enjoyed.

Kate Elinore as Mrs. Delaney, was, of course, the leading funmaker. Her amusing monologues and grotesquely gorgeous costumes evoked roars of laughter. Frank Murphy as Michael McGuire made a jovial Irish lover. Morton and Harris, as the society burglar and his starving assistant, were amusing. Harris, posing as "Ajax defying his board bill," scored a hit. George Gorman as Count Mustache Strappado, who has lost his wife, gave a clever burlesque. Laura Harris as the maid, Carry Coal, was vivacious and charming, and with Charles A. Cartmell did a most remarkable song and dance that enthused the gallery mightily. Charles C. Barrett as Charley Wood, in love with Mrs. Delaney's daughter, Rose, was a nimble footed and alert young lover. The Squire Dorchester of Elmer Jerome was a lifelike sketch of an elderly author. Peter H. Maguire as Jemma Jubbins made a satisfactory butler. Harry Earl as Tom Type, Claudius A. Lightner as Lord Helius, and Pearl Hamilton as Mrs. Gotrocks were adequate. May Elinore as Rose Delaney was charming and clever. She appeared in one scene in a neat boy's suit, and sang most pleasingly. Some of the musical numbers were very good. Kate Elinore's "I Want to Break Into Society" was well received. May Elinore had several effective selections, including "Hula-Lula Girl" and "Irish Eyes of Blue." Pearl Hamilton's Solo Solo Band made a great hit. The classic, "Bedelia," as rendered by Kate Elinore, Frank Murphy, and the chorus went with great snap and vigor.

The Scottish Fusiliers was an extremely effective military display by the handsomely costumed chorus, who also appeared in a very picturesque Spanish dance. Mrs. Delaney of Newport is a big success, and the Elinore Sisters have established themselves as prime favorites. This week's attraction is The Four Cohans in Running for Office.

Fourteenth Street—Lights of Home.

Melodrama in five acts by Lottie Blair Parker. Produced November 2.

Jack Stanton..... Forrest Robinson
Grace Stanton..... George Wells
Archie Stanton..... Frankie Cooke
Wallace Winfield..... George Douglas Parker
Clara Winfield..... Grace Noble
Mr. Baldwin..... Thomas J. Barrett
James Nelson..... Ted Breton
Budge Hankey..... Paul Scott
Martha Hankey..... Jessie Charron
Nicholas Gouzenauer..... Harry Crandall
Mrs. McGower..... Louise Arnot
Kittie McGower..... Maribel Seymour
Chimie Doolan..... James S. Devlin
Minnie..... Ted Breton
Edward..... Andrew Glasford
Officer Quinlan..... Walter Howard
The Strutters..... The Three Droles
Musicians..... Macrogilano's Italian Band

Lights of Home, a melodrama in five acts by Lottie Blair Parker, which was produced for the first time in New York on Nov. 2 at the Fourteenth Street Theatre, is a remarkable play, in that, coming from the pen of the woman who wrote "Way Down East," and later "Under Southern Skies," it possesses none of the quiet strength of either of these plays. Lights of Home has little to commend it and is illogical to a degree, even for melodrama. But it is full of startling situations, and its action is lively from the very start. The play was well received by an enthusiastic audience and may prove successful in the popular-priced houses, for there it belongs.

The story hinges upon the relations existing between Jack Stanton and his half-brother, Wallace Winfield. The latter has come into a fortune through manipulation of the will of their dead father, and has left his brother Jack impoverished when by rights he should have shared in the fortune. Wallace is married, but is covetous of Grace Stanton, wife of his brother Jack. His attempt to get possession of her causes the first action of the play. She repulses him, when Winfield does away with her husband by trumping up a false charge of forgery against him, causing him to run away. Little Archie Stanton, son of Jack and Grace, is used by the villain in order to gain their ends. During the action a third party, in the person of a ne'er-do-well named Budge Hankey, becomes aware of Winfield's perfidy, and also learns the truth about the forgery, which knowledge he utilizes to blackmail the scheming half-brother. This situation furnishes ample excitement, and the play settles along sensationally until brought to an abrupt ending, before which all is made clear.

Georgia Wells, Forrest Robinson and George Douglas Parker are the leading principals. Miss Wells as Grace Stanton has little to do, but she does that little well. Mr. Robinson also has little to do outside of the ordinary, and appears at his best as the returned fugitive in the garb of a sailor, and in a scene wherein he accuses the brother of knavery and assaults him. Mr. Parker as Wallace Winfield does about the best work in the play. His role is an unthankful one, but he carries his villainy along in such a manner as to excite the indignation of his audience but never repulsion. He is the quiet, gentlemanly schemer to the life.

Paul Scott as Budge Hankey was very good, especially in a drunken scene. He was admirably supported by Jessie Charron as Martha Hankey, his wife and accomplice in dark deeds, both being tools of Wallace Winfield. Louise Arnot as Mrs. McGower, was good as an ex-

citabile Irish woman, and Harry Crandall, as an eccentric German policeman, was clever. Kittie McGower was the part portrayed by Maribel Seymour, while James S. Devlin had a companion role as Chimie Doolan. These two did a great deal toward furthering the comedy in the play. Grace Noble was pleasing in the minor part of Clara Winfield. Master Frank Cooke, as Archie Stanton, was up to the average of child actors. Many curtain calls were responded to and floral tributes in abundance were passed over the footlights. Mrs. Parker was called for, but not being present could not respond.

Third Avenue—Searchlights of a Great City.

The melodramatic, panoramic conglomeration entitled Searchlights of a Great City made its reappearance at the Third Avenue last week. Those deserving mention in the cast were Herbert Cortell, who made an excellent Police Inspector, A. St. Clair Evers as Solomon Einstein, Irving Walton as Reuben Jasper, William Burt as Martin O'Rourke, Irene Langford as Mary Jasper, Marion Clifton as Mother Bergman, who proved herself to be far and above the others, Cordelia Roberts as Maggie Shay, and Frederick Murray as Bill Rochester.

THE BUFFALO MYSTERY.

Melodrama in four acts by Lawrence Russell. Produced Nov. 9.

Arthur Bunnell..... Phineas G. MacLean
Edwin L. Pendick..... Guy Durrell
Mrs. Pendick..... Claire Grenville
Mrs. Bunnell..... Rose Stillman
Larry Murphy..... James Williams
Archie Dawson..... James Norval
Frank Greyson..... Will N. Rogers
Fete Deffenbach..... Charles Barrington
Thomas Jones..... John Francis
Edward Thomas..... Winfield Jones
William Francis..... Arthur Church
J. J. Thompson..... Fred C. Gray
Skinner Smith..... Gustave Sullivan
Francis Archibald Carlisle de Harris..... Pearl Stanley
Helen Manchester..... Lena Schwartz
Lena Schwartz..... Leota Clyde Rogers

Elmer and Julie Walters presented The Buffalo Mystery at the Third Avenue yesterday afternoon before a good house. The play is based on the "Burdick mystery." To those unfamiliar with this murder trial the play would indeed prove a "mystery." Revolvers and knives are used in profusion, and an automobile smash-up in the last act adds in holding the interest of the audience. The play was put on fairly well and the company with a few exceptions was good. Among those deserving of mention were Guy Durrell as Edwin L. Pendick, Claire Grenville as Mrs. Pendick, Rose Stillman as Mrs. Bunnell, James Williams as Larry Murphy, James Norval as Archie Dawson, Will N. Rogers as Frank Greyson, Charles Barrington as Fete Deffenbach, Gustave Sullivan as Francis Archibald Carlisle de Harris, Pearl Stanley as Helen Manchester, and Leota Clyde Rogers as Lena Schwartz. During the play Charles Barrington gave a novel specialty that was really worth hearing. He imitated several musical instruments so cleverly that numerous encores were demanded. Next week, A Human Slave.

New Star—From Rags to Riches.

From Rags to Riches, with Joseph Santley, the boy actor, in the leading role, played to large audiences last week. The play itself is simply a series of thrilling rescues of the heroine by her brother, who invariably foiled the villain with the aid of a big revolver. The audiences seemed well pleased and showed their appreciation by tumultuous applause. Master Joseph Santley played Ned Nimble, the newsboy hero, with good effect, while Laurette Cooney as Flosie, the heroine; Bigelow Cooper as Prince Charley, and William Morris as Albert Cooper, all did well. A Working Girl's Wrongs is this week's attractions.

Fifty-eighth Street—Superba.

Hanson's Superba, revised and brought down to date, was the attraction that drew large houses last week. The innumerable mechanical surprises and the funny pantomimists with their amusing tricks kept the audiences well amused. The younger Hanson Brothers are doing the active work this year, under the careful supervision of George Hanson, Sr., who is a past master of the pantomimic art. The scenery, costumes and effects were eminently appropriate and pleasing. This week's attraction is Joseph Murphy in Kerry Gow.

Vaudeville—French Comedy.

At the Vaudeville Theatre last Wednesday evening the French comedy, headed by Charlotte Wieba, presented a partially new bill, consisting of L'Homme aux Poupes, Souper d'Idem, Tic-a-Tic, and Columbine. Tic-a-Tic was new to America, and it was received with considerable favor. Columbine was played in the German at the Irving Place Theatre two years ago by Frau Odillon. The other plays were in the opening bill.

At Other Playhouses.

RELASCO.—This is the last week of Blanche Bates in The Darling of the Gods. Next week Mrs. Leslie Carter will appear in Zaza and later in Du Barry.

BROADWAY.—Sir Henry Irving during this the last week of his engagement in New York, will drop Dante and return to his repertoire. The following plays will be presented: Thursday night, Waterloo and The Bells; Tuesday and Saturday nights, Louis XI; Wednesday and Friday nights and Saturday matinee, The Merchant of Venice. Next week Fritz Scheff will appear at this house in Babette.

CRITERION.—Charles Hawtrey in The Man from Blankley's has but two weeks more before giving way to William Faversham in Elizabeth's Prisoner.

DAILY.—Three Little Maids will leave this theatre for the Garden Theatre next Monday, and will be followed on Nov. 19 by A Japanese Nightingale.

EMPIRE.—Maude Adams, in The Pretty Sister of Jose, will appear at this theatre to-night (Tuesday).

GARRICK.—Maxine Elliott, in Her Own Way, will remove to the New Amsterdam on Monday, Nov. 16. Fay Davis in Lady Rose's Daughter, will come to this house on that date.

LYCEUM.—E. H. Sothern is in his last week in The Frodo Prince, and will be succeeded next Monday by William Gillette in The Admirable Crichton.

NEW AMSTERDAM.—This is the last week of Nat C. Goodwin in A Midsummer Night's Dream. SAVOY.—Arthur Byron, in Major Andre, appears at this theatre Wednesday, Nov. 11 (tomorrow).

WALLACK'S.—There are but two more weeks of Peggy from Paris. George Ade's The County Chairman opens Nov. 24.

METROPOLIS.—For Her Children's Sake is the attraction here this week.

NEW ORLEANS' NEW THEATRE.

The Elysium, New Orleans' handsome new theatre, built by the Third District Theatre Company, of New Orleans, of which Will R. Wilson is manager, will be opened on Nov. 21 by the Elysium Stock company, of which Rose Mayo is the leading woman and John Terrell the leading man. The stage director is Lewis Mitchell. The company includes Robert Rogers, Louise Mackintosh, Walter McCullough, Mabel Trunnell, Herbert Brenon, Elizabeth Morgan, Arthur Veazie, Joseph De Stefani, Mabel Pennock, Gabriel Lipman, T. Daniel Dougherty, and Joseph R. Echeval. The scenic artist is Fred J. Gibson. The new theatre is modern in all respects and has a seating capacity of nearly 2,000. Its board of directors contains several of the leading citizens of New Orleans, including P. A. Caplan, president of the Police Commissioners.

THE AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts appeared for the first time this season at the Criterion Theatre on Thursday afternoon in three plays, one of which—The Enigma, by Paul Hervieu—was important. The two other plays presented were Copy, by Edith Wharton, and Holroyd's Week End, by Ernest C. Thurston. The audience was large and good humored, and the plaudits were pathetically plentiful.

Of the curtain-raiser, Copy, there is little to say. It proved that its author is either densely ignorant of the requirements of the stage or that she holds dramatic construction in contempt. A more dreary, useless, hopeless thing is rarely to be seen in the theatre. A literary man and a lady novelist, who, before success came to them, were lovers, have an endless conversation about certain letters that they exchanged in their youth, and which they both wish to convert into "copy." There is no plot, no action, no human touch in the whole affair. The two important roles were played by Alphonse Remillard and Edwin Irving—and Adeline Bagby played the very small part that completed the cast. The trio of students worked bravely—and somewhat theatrically—but they could not raise the "play" to anything better than the dull sort of everyday conversation.

Holroyd's Week End, that served as an after-piece, was, in its way, almost as bad as Copy. Its author had evidently seen many plays before taking his pen in hand to write one, and in consequence his carpentry was fairly good. The difficulty was that he had no story to tell that was worth the telling. The whole matter was that Peter Holroyd and his wife, who had separated two years before, met by chance at the country house of a friend and, each arousing the other's jealousy, patched up their quarrel. There was a scene and a stage picture of two women bearing lights coming down a stairway into a dark room. It was all very theatrical and far fetched. The students who appeared in the little play—and who all did creditable work—were Charles E. Fullhart, Le Roy Brayton, George Ford Sterling, Tom D. Evans, Zara Anderson, and Elizabeth Flounoy.

The one real dramatic dish of the afternoon was The Enigma, which proved to be a strong meat in more ways than one, for the students. When the play was first performed at Wyndham's Theatre, London, nearly two years ago, it aroused wide and serious discussion, and its story became fairly well known to American theatregoers at that time. It is not a nice story—morally considered—and the play made demands upon the students that they, with their lack of experience in such delicate matters, could not meet. The value of The Enigma lies in its marvelous technique. It is brilliant in theatrical device, but is not true to life nor is it agreeable as an entertainment.

The entire action of the play takes place in the living room of a hunting lodge in France—the first act being in the evening and the second early on the following morning. The point of interest in the story is in which of two women has been unfaithful to her husband. The dramatist juggles with this question most deftly and skillfully—now leading the auditor's suspicions in one direction, now in another, and not revealing until the very last which one of the wives is guilty. The chief characters concerned are Raymond de Gourgrin and Gerard de Gourgrin, their wives Leonore and Giselle, the Marquis de Neste, a worldly wise old man, and Vivaree, a young and attractive prodigal. The Marquis gains a confession from Vivaree that one of the women is his mistress, but he refuses to tell which. The subject of infidelity is introduced by the Marquis in a general conversation. The husband declares death should be the penalty for such an offense. Giselle defends the woman who errs—thus bringing suspicion upon herself. In the second act the brothers are about to start on an early morning expedition in search of a poacher. As they are leaving Vivaree enters from the direction of the two rooms in which the two wives are sleeping. From which room he has come the men cannot tell. Leonore enters and, being accused, denies the charge. Giselle is brought from her room and, when too, protests that she is innocent. Vivaree leaves the house, and presently a shot is heard. He has killed himself. Leonore, overcome with horror, admits that she was the guilty wife. Her husband has an impulse to kill her, but decides instead to let her live in order that he may torture her by constantly reminding her of her sin.

The cast engaged in the presentation was as follows:

Raymond de Gourgrin..... Edison Russell Miles
Marquis de Neste..... Henry Bayard
Gerard de Gourgrin..... Morgan Wallace
Laurent..... Thomas Jarvis
Vivaree..... Ernest Richard
A Servant..... William Lambert
Leonore de Gourgrin..... Florence Auer
Giselle de Gourgrin..... Julia Booth

Although the play was far beyond the capabilities of the young players, very acceptable impersonations were given by several of them. The two young women in the cast, Florence Auer and Julia Booth, were especially praiseworthy. Ernest Richard was an excellent Vivaree, and Edison Russell Miles and Henry Bayard played the roles of the brothers with earnestness and discretion.

JESSIE BARTLETT DAVIS.

The recent portrait of Jessie Bartlett Davis that appears on the front page of The Mirror shows that the famous contralto has changed but little since the days of her early success with The Bostonians. After an absence of several seasons from the light opera stage she has returned to that province of art in the revival of Erminie at the Casino. On the opening night of the revival she received an extraordinary greeting from the audience, proving again the high esteem in which she is held by New York theatregoers.

Miss Davis is far more fortunately situated in regard to her work than are the majority of stage folk. She accepts an engagement only when the fancy moves her, and the rest of the time she spends at her beautiful home in Chicago. She confesses herself a great lover of home, and as all Chicago is her friend it is not strange that her appearances in other cities are less frequent than the public wishes them. Miss Davis went into vaudeville several seasons ago largely because of the personal independence that one may have in that line of work. She is enthusiastic in her praises of the vaudeville stage and its people, and declares that never in her career has she had pleasanter engagements than in the vaudeville theatres.

As to her work in seasons to come, Miss Davis has made no plans whatever. She had no thought of returning to light opera until the engagement in Erminie was offered—and it was so good an offer that it was not to be refused. After the run of the revival Miss Davis will probably continue in her delightful habit of dividing her time between the vaudeville stage and her home. In any event she may be certain of a cordial welcome from the public whenever she chooses to appear.

APPLICATION FOR AN INJUNCTION.

Charles Frohman, through his lawyers, last week applied for an injunction to restrain the representation of the play, The Sign of the Four, at the West End theatre this week, alleging, inasmuch as Walter Edwards was advertised as the star of the play to appear as Sherlock Holmes, that the representation would be in violation of the copyright on the play called Sherlock Holmes. The matter came up for argument on Saturday night in Part I of the Supreme Court, and the hearing was adjourned until Wednesday morning, leaving the representation of The Sign of the Four unimpaired, at least until the adjourned hearing. Edwards originally planned to play the part of Sherlock Holmes, but he is at full liberty to advertise Sherlock Holmes as a character in the play, inasmuch as The Sign of the Four was dramatized from an uncopyrighted work by Conan Doyle.

GOSSIP OF THE TOWN.



Harry Corson Clarke returned to town early last week, fresh from a successful season in His Absent Boy, in the West, and after spending four busy days here he rushed off to Texas. He was in good health, having completely recovered from the dyspepsia that made him an invalid, and his spirits were of the best. While in town Mr. Clarke transacted much business preparatory to his stock season at San Antonio, Tex. He will open the Empire Theatre there on Thanksgiving Day, with an unusually strong company, and during his "laughing season" will present a series of Broadhurst and Rosenfeld comedies. So successful has Mr. Clarke been as a stock company actor-manager and so popular is he in the Southwest that in three Texas cities there are being made to build theatres for him. Should these plans be carried out, it is Mr. Clarke's intention to establish a circuit of stock companies. At the Empire, at San Antonio, Mr. Clarke will make a number of innovations. He engaged while here an orchestra of stringed instruments only. He also engaged as scenic artist Flora Estelle Sheffield, who has lately returned from Paris and who is one of the very few women in her line of work. In April Mr. Clarke will take his company to Honolulu, where he is very popular, for a season of several weeks, and he will then go to Pueblo, Col., for a summer season.

The Manxman company closed on Nov. 7.

The Cardinal company closed on Oct. 31.

Lois Arnold obtained a decree of divorce in the Supreme Court in this city on Oct. 7, 1903, against Charles C. Benton. Miss Arnold, who after her marriage retired from the stage, will resume her professional work this season.

Edward Colonne arrived in New York on the Deutschland last week.

Jacob J. Rosenthal, by a decision handed down by Justice MacLean in the Supreme Court last Wednesday, is prohibited from producing The Telephone Girl. The suit was brought by the George Lederer Amusement Company.

William Collier in A Fool and His Money will give a professional matinee Wednesday, Nov. 11 (tomorrow).

The Saratoga company closed on Nov. 9.

Elmer S. Dundy arrived in New York last week on the Deutschland.

Ray White, stage carpenter of the Happy Hooligan company, and Norine Dunham, of the same organization, were married by the Rev. F. K. Sims at Mobile, Ala., on Oct. 21.

The third and last volume of Colonel T. Allston Brown's "History of the New York Stage" was issued last week by Dodd, Mead and Company. It completes a work of the greatest value to collectors and students of the theatre. Already the edition—which was limited—is almost exhausted, and very soon, no doubt, the books will be at a premium.

Clyde Fitch occupied a box with his father, Major William Fitch, United States Army, retired, and Mrs. Fitch at the first performance of Major Andre in Hartford, Conn., on Nov. 6.

William Gillette gave the first American representation of The Admirable Crichton at the Welton Opera House, Syracuse, N. Y., Thursday, Nov. 6.

Maud Lillian Berri has resigned from the cast of The Sultan of Sulu, and will be succeeded by Cheridah Simpson, now playing the title-role in Peggy from Paris.

The regular Winter five months' course of the Stanhope-Wheatcroft Dramatic School will begin next Monday, Nov. 16. The second students' matinee of the season will take place at the Savoy Theatre in January, when Mrs. Wheatcroft expects to present several clever young players to the public in an interesting program.

The Ninety and Nine will go out under the management of O. J. Ashman, opening on Nov. 24. R. A. Roberts has been engaged for the leading role and Austin Webb for the heavy.

The Other People's Money company closed on Nov. 7.

COSHOCOTON OPERA HOUSE BURNED.

Fire destroyed the Opera House at Coshocton, Ohio, on Saturday morning, Oct. 31. The building was completely gutted and it is said that it cannot again be used. The loss is put at \$1,500. The Chicago Stock company, that was ending a week's stand at that house, was the greatest loser, all of the scenery and many of the trunks being lost. A benefit was tendered the company at the Sixth Street Theatre in Coshocton on Saturday evening, the company giving a True Kew-tuckian. The receipts were \$210. The local Elks assisted.

A NOTABLE CAST.

Jerome K. Jerome, Conan Doyle, and Israel Zangwill appeared recently in London in the cast of Mervyn's Men, when the play was given for copyright purposes. Zangwill also acted as stage manager, and Doyle was property man.

SAID TO THE MIRROR.

WALTER KENNETH KNOX: "The report published in several newspapers last August that I had been drowned at Westhampton, L. I., was untrue. I am alive and well."

Mrs. T. J. Boyle: "I was greatly surprised to see in The Mirror a communication from Joseph Arthur to the effect that he was in Nashville for the purpose of bringing suit against me for breach of contract and non-payment of royalties. The use of the words, 'non-payment of royalties,' leaves the impression that I have failed to pay Mr. Arthur royalties for plays that I have produced. It is true that Mr. Arthur has been in Nashville, and claims I owe him under a contract to produce three of his plays last season in Toronto, but it is not true that even Mr. Arthur claims that I have ever him in full. I have presented from producing these Arthur plays, and which I have been advised to do, as well as I know I was bound to do, from my contract with Mr. Arthur, but has yet been brought by Mr. Ar-



Kelch's Union Square.

Tony Pastor's.

Proctor's Fifth Avenue.

Practor's 125th Street.

Proctor's Twenty-third Street.

Hurtig and Seamon's.

Circle.

Weber and Fields'.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—*Lovers' Lane* drew large and appreciative audiences last week. Malcolm Williams made a decided hit as the clergyman and Florence Reed was a very attractive Mary Larkin. Gerald Griffin repeated the hit he made a few weeks ago in *Harlem* as Uncle Bill, and got all the laughs that are in the part. Others who did good work were Sol Alken as Hosea Brown, Lillian Sinnott as Simplicity, Alice

The Burlesque Houses.

NEWCOMERS ARE WELCOME.

BACK IN VAUDEVILLE.

SHEA BUYS CLEVELAND EMPIRE.

GREAT VAUDEVILLE AND MUSICAL SUCCESS.

THE KNOCKABOUTS' LAMENT.

HOUDINI'S EUROPEAN NOTES.

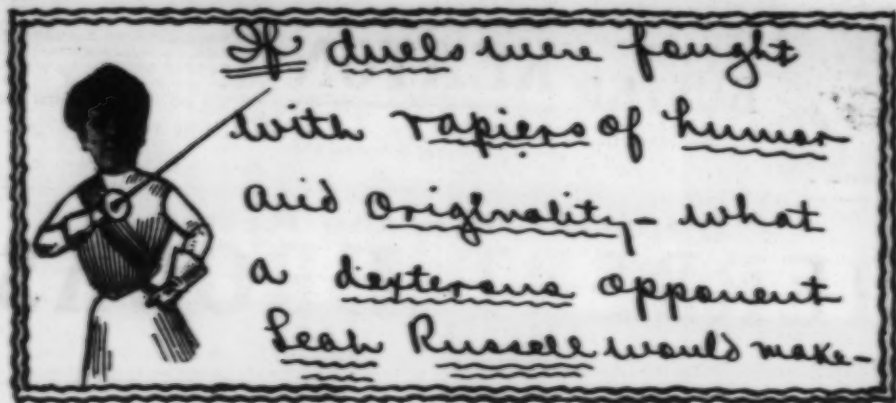
DORDRECHT, HOLLAND.

After the usual "red-tapeism" and passport searching, we managed to escape out of Russia. That was a feeling of relief, after the Russian police had allowed us to leave the train in Alexandrowo, which is the frontier, coming to Germany, by way of Warschau; and right thankful to think that nothing had happened to transport us to Siberia. Many a "couple" of prisoners had seen marching on the streets, and all carrying their bread and a pot to cook their beloved chye," or what is known in English speaking countries as common "tea." You'd say that you read so much about in Russia, is not supplied to prisoners. With all these merry (?) thoughts, naturally, after you leave Russia, you feel as if you had, yourself, come out of some sort of a mild prison. We arrived in Berlin in good time, and managed to take in several of the theatres. At the Wintergarten Moto-Girls were the talk of Berlin, and can easily be classed as being among the hits of the September programme. Strongfort, whose name I accidentally forgot to mention in my last letter as being on the bill, is really being run over by an auto to show how strong his chest is. Hickey and Kessie and Florence Moore were doing well. The Wintergarten is doing a packed house business every night, and arguments, with her trained lions, is creating a lot of talk, this being the first trained wild animal show seen in Berlin in years. Every theatre and circus will have wild animals as their "draw." Schuman is heavily billing Herr Seeth and his twenty-three male lions. Circus Busch is featuring the Clair's Heliot and her lions, the Apollon's Clair's Heliot Leondier and his wild panthers (I never heard of any tame panthers, except when Charlie Case talks about them), and the Zoo Garden actually has a school for wild animals. So if the Berlin public has not had the opportunity of seeing wild animals perform in twenty years: this season they can made up for lost time, as every wild animal show is being booked

tor Berlin. The Passage Theatre I saw the opening of Lona, Barrison of the once famous Sisters Barrison. The police of Germany have prohibited the sisters from appearing together, or from using the name Barrison, so Lona Barrison is being heavily featured simply as "Lona." Her act is very clever, and she received a small carload of flowers and bouquets. On the same bill was the copy of the Moto-Girl, called Moto-Madchen. Well, of all the rascal copies, this is grand master of them all. The "Madchen" was some skinny youth, with his hands strapped to his waist, and with false hands snapping down her—his sides. A team called themselves "The Four," to do a musical act, also, on the bill. I think that they hail from America, for everything they do and say is real American. I have been over here so long that I can tell an American a long way off. At the Apollo Theatre Mildred De Grey is getting along very nicely. Herr Director Amberg, who is managing Miss De Grey, is doing his best to make the theatre for difficult affairs in America, especially for the St. Louis Fair. Levin's brother, of Amsterdam fame, has joined hands with Herr Phillipps, who is known in America from his having started in several German theatres, especially in a German version of The Corner Grocery. They have opened what is known as The Volasgen Uberricht Theatre, in the name of the theatre to "German-American Theatre," and will produce "plays showing how the German behaves or misbehaves himself in America. They opened Sept. 1 to a big house, and got great newspaper notices. Acts booked at the Wintergarten, Berlin, for the month of October will lose one night's salary, for on Oct. 1 there will be a "Grand Dinner," and the company of what only the celebrated musicians of the world will partake, for it is in celebration of the unveiling of the Richard Wagner Monument. The affair

VAUDEVILLE.

VAUDEVILLE.



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Home address, 606 E. 142d Street, New York City.

GILLIHAN and MURRAY
Sweet Southern Singers and Talking Comedians, are still making good.
Detroit, Mich., this week, with Colonial.
Cleveland, Ohio, to follow.

is being run by Herr Commerzienrath Lechner, and promises to be historical.
I met the Rosa in Berlin, just on his way to Dresden, where Saharet opens for the month of September at the Victoria Saloon. Saharet has just finished a highly successful two months at the Marigny Theatre in Paris. For October and November she is to be the feature act at the Wintergarten. Berlin, Goldin, the magician, opened in Hamburg at the Hansa Theatre, and is meeting with big success. He is also to open at the Wintergarten for six weeks, beginning Oct. 2. Carl Ed. Pollak, the well-known Berlin agent, has sold out his share in the "Looping the Hoop in a Motor Car," and has formed a company to purchase Circus Bush Building in Hamburg, where he will run variety performances. Smith and Doretto are in Breslau; will also open in Berlin for the month of October. I opened here in Dordrecht, Holland, instead of Groningen, as the Circus building was not finished, and will take ten more days. Imagine the principal circus in Europe not being able to finish their building in time, so we are compelled to wait another town where the circus building is already built. In America there are few buildings where a large circus could give a full performance—that is, the buildings are large enough, but could the regulation circus hire them? A circus in Europe is a different affair from our American circus. It has its advantages, also disadvantages. The performers are all compelled to help build the ring bank and all wear uniforms, when the doors open, so as to help the public to their seats. All hold "props," and very few have spare time. This refers to performers that are engaged by the season, and when an act is engaged simply for a large city, they only have to do their act, and then they are finished.
Harry Richards, the Australian manager, is in England, and is soon expected in Germany. As usual, all the agents are waiting for him with hundreds of acts. Happy will be those agents that have actors or "actresses" that will suit Antipodean audiences.

DRESDEN, SAXONY
After a tiresome trip of nineteen hours, we arrived here from Groningen, and on our journey we passed through Leipzig, where we met Lowell and Lowell, Salero, and Morell and Evans, who were waiting for us at the "Bahnhof." So, having a full hour ere the train left for Dresden, we had a small "American meeting."
Lowell and Lowell are in Prag for half of October, together with O. K. Sato from New Jersey. Morell and Evans open in Frankfurt on Main at the Orpheum. Here in Dresden, at the Central Theatre, we are the only American act working, while at the Victoria Saloon, nothing of much importance is booked, the star being some German soubrette, who is heavily advertised, and whose specialty is singing songs that have "ginger" with the accent on the first syllable. How the police ever passed her songs along the line is more of a mystery to me than opening a handuff. She rejoices in the name of Pepi Weiss. Her feature song, "Yets Binn Ich Popolar," is a wonderful hit.
At the Wintergarten, in Berlin, the full programme is Saharet, Horace Goldin, Anna Dancrey, Smith and Doretto, "excentrix aus America." Therese Rents, high school act; Three Luppoo, "bar-actress," sometimes called triple bar performers; Moskwa Russian Sextette, the August Family of Jugglers, Mlle. Van Lee, operatic selections; Smaun, the smallest acrobatic clown in the world; the Fair Ground Princess, and finishing with the moving pictures. At the Apollo Theatre, Berlin, the Willi Brothers are topping the bill with the opera, Der Liebesinsel, a close second. The Diseldorf Apollo is known as one of the finest theatres in Europe, and the same can be said of the Central Theatre here in Dresden, but all will kindly remove their headgear when mentioning Keith's Boston Theatre. In telling Manager Rottor, of the Central Theatre, what a great institution Keith's million dollar theatre is in Boston, how the engineers appear in dress suit, and that the old cans are plated with heavy gold, brussell carpets on the floor, that every morning fresh cut flowers are put in the lobby, and informed him that the King's palace here in Dresden did not look so pretty, why he looked at me in astonishment, and wondered if it were all true. None of the theatres over here

look after the comfort of their patrons like Keith's or the other first-class houses in America, and so far, although I have spoken to a great many representative managers, none will make an attempt to see that their patrons obtain something for nothing. When you come into a theatre in Germany, you pay for checking your cane or umbrella, or overcoat; when you reach your seat, and desire a programme, you will find that it has already been thrust into your willing hand, and the donor (?) of the programme is waiting with eagle eye and outstretched hand for the few pfennings that the programme costs. Should you happen to have a lady with you the lady will find a small comfortable foot stool placed under her "toes," and once again "Eagle Eye and Outstretched Hand" is on guard. When the performance is over, you start in all over again. "But it is the custom," and that is all you will receive for a reply.
It is also the custom here among managers to spoil their rivals' business, if it can be accomplished. The latest "gochestscha," is to spoil the act of Moto-girl. Here in Dresden Director Tiemme, of the Victoria, fearing that the Central Theatre would book the original, at once engaged a copy-act, which opened and closed the same night. It was an awful frost, called "Electrical Poupes," exploited by Jean Priver. The act was booked and himed off the stage. In a conversation with the manager, Herr Tiemme, he said that his ambition was simply to spoil the act for Dresden. I have thought this thing all over, and will say for the German managers, that they could give points to their lawyers about the laws of Germany. In fact, all managers over here could pass a critical examination for the bar.
We will return by "air line" to Diseldorf, and see who is billed. There are Susana Schaefer, Antipoden sports, Irene La Tour with her doglet Zaza; Ten Ici Troupe of Japa, with their "rainmaking mystery," and the Four Madcaps. S. Gentes, the coming German humorist, is heavily billed. At the Central Theatre, in Chemnitz, Johnson and Dean and Yoccaries are featured. Otero and her company are touring Germany, playing one-night in all the principal cities. They play one-night here in Dresden, Oct. 8, and all the artists on the bill will not be able to work, but will receive salary for that evening, among whom yours truly can be counted, so as Berlin is only four hours away we will hit away to the Kaiserstadt, and take a few looks at the Wintergarten performance. Conway and Leland are in Leipzig at the Krystal Palace. On the same bill are the Three Barowskys, who do a comic "Wood Cutters' act. This is quite a novelty, and if the youth in the act could be fixed to look over sixteen years of age, the act would be a wonderful thing for America. I have met several acts booked in America, and their "entire act" depends on the "under sixteen" member. How they will manage to wriggle past the Gerry Society, will take some diplomatic maneuvering on the part of the New York managers. The ballet master of Bude Pest, Holser, was arrested in Breslau, he has been looked for by the police for perjury, which he is supposed to have committed in a large lawsuit by the now deceased dramatist, Ploch, against the Management Rens, which was on account of the well-known pantomime, Heogoland.
Fraulein Ariola Alethia has managed to capture a Baron Sigl Hober, in Russia, and she has advertised that they are engaged to be married Nov. 15, 1903, and that she will play her last contract in Germany Oct. 25, after which she will carefully pack away her costumes and music (perhaps she may call on them again, who knows?) and retire. Good luck to you, Fraulein!
Moritz Sachs, the Berliner agent, has booked himself to the "Great Beyond," and his worldly troubles are at an end. He died in Berlin, Oct. 1, and is mourned, as he always had a cheery word for everybody. In my last letter I made mention of a party that tried to do "Loop the Loop" with a tandem, and as I read the account in a Hollandish newspaper could not find out who they were. I have received word from Frankfurt that it was W. Barber, the well-known cyclist, and his lady partner was a Miss Brandon. After his attempt to ride the loop the loop on the tandem, the manager, Herr Dellar, manager of the Hippodrome in Frankfurt, sued Barber for a "Conventionalstraffe," a clause which is in all European con-

VAUDEVILLE.

VAUDEVILLE.

FILSON AND ERROL

IN THEIR LATEST AND GREATEST SUCCESS



26 minutes of absorbing interest. An entire new theme. Positively nothing like it ever presented in Vaudeville.

PRESS EXTRACTS

Filson and Errol, who are well known Comedy Entertainers, presented for the first time on any stage the sketch entitled "The Black Cat," which is full of humor and pathos, all of which was fully brought out by these sterling players.—Philadelphia Item, Oct. 27, '03.
Filson and Errol have a dainty playlet called "The Black Cat" in which humor and pathos are cleverly mixed and which is considerably superior to the average sketch.—Philadelphia Telegraph, Oct. 27, '03.
Filson and Errol made their reappearance at Hyde and Behman's in a new act playlet entitled "The Black Cat" which is as odd as its title would suggest. It is somewhat out of the ordinary run of sketches, alternately veering from extreme pathos to extreme humor and allows a full play of the versatile powers of this gifted team.—Brooklyn Citizen, Nov. 3, '03.
"The Black Cat" is one of the best sketches that has been seen here for a long time. It was presented by Filson and Errol, who enacted their parts with such facility and truth that interest never lagged and the playlet was heartily enjoyed by all.—Brooklyn Standard-Union, Nov. 3, '03.

HYDE & BEHMAN'S THEATRE, Henry W. Behman, Manager. Brooklyn, November 7, 1903.
Dear Sir and Madam:—I don't think we will keep the house open as late as May 23, therefore cannot give you any decided answer. I am sorry you have no open time in April, as I would like to play your act, "THE BLACK CAT," again this season. It is a new and novel idea and certainly pleased our audience as well as myself.
Yours respectfully, **HENRY W. BEHMAN.**

Address **FILSON and ERROL**, Hotel Jefferson, East 15th St., New York.

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY AND CO.

Presenting **A VERY BAD BOY**, by Arthur J. Lamb.

This week, Orpheum Theatre, Omaha, Neb.

FREDERICK LAUDER and MARION STANLEY

In their Refined Comedy Sketch,
DETAINED ON BUSINESS.
"Lauder and Stanley have become Vaudeville headliners by the presentation of their artistic comedy sketch, Detained on Business."—Boston Herald, Sept. 2.
This week, Music Hall, Lewiston, Maine. Permanent address, 302 Eighth Avenue, N. Y. City.

J. ROYER WEST and VAN SICLEN

COMEDY and MUSIC. Address all Agents.
In preparation—**THE GYMNASIUM.** (Sporting goods from Arthur Johnston & Co., W. 42d St.)

HASKELL'S TIPS, No. 8.—If you go, you are going, and when you are going, go, and if you don't go you are gone—says that rascal.

LONEY HASKELL

Last week played my fifth return date at Proctor's, Newark—watch the returns. No matter who was elected Vaudeville will still reign supreme.
This week, back again, Proctor's 23d St. Nov. 16 and 30 open.

ED. F. REYNARD

And his Famous Mechanical Figures, Presenting an act written by Mr. Wm. H. Greasy. **TAKING FIVE AND SIX CURTAIN CALLS AT EVERY PERFORMANCE.**
"ED. F. REYNARD, ventriloquist, brought the biggest and most interesting act of its kind ever seen in this city."—Cleveland Correspondent, New York Clipper.

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.
This week, Portland, Maine. Next week, Mechanics' Hall, Salem, Mass. Address **WM. MORRIS.**

Murphy and Willard

Chestnut St. Theatre, Phila., this week. Keith's Union Square, next. "Have a Doughnut?"

6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8
The World's Greatest Family of Instrumentalists.
Proctor's, Newark, Nov. 9; 23d St., Nov. 16; Albany to follow. At each the headliner.
WM. CUTTY, Mgr. Per. address, 237 W. 120th St., New York.

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"Real Irish wit and humor."

DAN EMERSON

Minstrel Juggler—Plus the Pick.
Address **John T. Whitfield**, En route Juggling Johnsons.

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Best equipped Property Shop in New York. We make anything used back of the Curtain.
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Write for English, French and American stage money.

tracts with a large sum of money, and by law he was not allowed to speak German, with the exception of "Zwei Beer" (and sometimes this is of no value in court), entered the court with an interpreter, and proved to the satisfaction of the learned judge that the "Loop" was his working tool, and there is a law in Germany which forbids you to take away a man's working tools. As the law does not state whether a "Loop" is a tool or not, Herr Director Beller was forced to release his unwilling grasp on the "Loop," and Captain W. Shave—I beg pardon—I mean Barber, walked out with his "Loop" face. He opens with Circus Carré in Bremen, Oct. 10. The manager trying to sue Barber for money, after his perfunctory experiment, reminds me of the case Harry Castello had years ago with a small show, of which I had the honor of being a member. It was in a Wisconsin town, and while he was doing his trapeze act, and while he was in the air, he fell twenty-four feet into the audience. Luckily the audience saw him coming and managed to be out of harm's way when Castello arrived. He broke his shoulder blade, also four of the seats. While in the hospital, Mr. Yap, town manager, paid Castello his salary, but charged him for four seats that he was forced to buy in place of the ones that were so foolishly broken in his hurried flight to Mother Earth or "Father Seats."

George Warren, a native born American, is in Germany looking for attractions for his circus in China and Japan. He has spent over 8,000 marks for animals for his menagerie. Carl Edward Polak has sold his interest in the "Hooping Hoop," and will once again stick to his agency business in Berlin. He carried away from Dresden over 100,000 marks worth of contracts from Central Theatre alone. I was pleased to note a large percentage of American acts booked. Performers booking in Europe will take note that there are two Polaks in Berlin, one is Carl Ed. Polak, Mittlestrasse 36, while the other is Max Polak, Friedrichstrasse 155. They resemble each other, but have different methods of doing business. Carl Ed. is the man that booked me in Germany. Max Polak is the man that was connected with Walters, of the Orpheum circuit years ago. I simply write this, as so many mistakes are made in taking one for the other.

Das Programme, the official newspaper of the German Artists' League, calls attention to all artists making contracts with Harry Rickards, to look out for two points, which are not in your favor, one is that you should state that you shall not lose more than two weeks after you land in Australia, for it has happened, and can occur that you will lose seven or eight weeks' time and salary. Also in mentioning baggage and fares, it is best to state how much baggage, for they say the management say that baggage means hand-baggage, which can be carried. So write in your contracts "all fares paid from one city to another, and all baggage paid; stage apparatus as well as hotel luggage."

I have simply translated the above explanation from **Das Programme** dated Oct. 4. It was reported that Eugene Fougère was murdered in Aix-la-Bains, and all her diamonds stolen. This is not the Fougère that is so well known in America, but her cousin, bearing the same name. She was strangled to death, by having a large napkin tied around her neck, while her maid was found bound and gagged. The amount of jewelry stolen is said to be worth close onto 250,000 francs.

Have just received a letter from my friend, George Hackenschmidt, telling me that he is going to wrestle for keeps with the giant Greek, Nourish. The contest takes place in London at the Oxford Music Hall next week, and whoever wins will know that he has been wrestling, in every sense of the word, which, according to a few lexicographers, means to "to twist by force." Knowing the feeling that there is between the two men, there will be a chance to make the word "wrestling" have new meanings when they have finished.

HARRY HOUDEINI.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

(Special Correspondence of The Mirror.)

LONDON, W. C., Oct. 24, 1903.

The Council for Defense is a sketch produced at the Middlesex this week by Lee and Bentley. It is laughable, but some of their humor is risqué and might require a lot of "defense" to clear away an accusation of suggestive jesting. American performers on this side should be careful above all things to give a clean slate.

Edward Doyle, the American juggler, made his first appearance in London at the same hall and was compelled to respond to five encores. He made an instantaneous hit. His many American friends in London remembered him and telegrams and letters on his first night's success.

I understand that Marion Winchester is having some difficulty in breaking with George Edwards, to play certain good vaudeville engagements. However, Mr. Edwards has permitted her to go to Paris on condition that she returns directly she has finished. Her parting with the gay city will be a sad one, I should imagine. Still, London is also a happy town, and she is not likely to forget her triumphs here. Last Saturday I saw Daisy Mayer, the coon singer and sand dancer, at the Palace Theatre, West Croydon, and I was pleased to see that she is still a big favorite. She plays at Birmingham, in the Gaiety, and from all reports is continuing her successes there. She leaves for Amsterdam shortly, having to open at the Rembrandt Theatre there on Dec. 16. She returns on the Continent till Easter, when she stays on to England to fulfill more contracts. In the summer months of next year she leaves Europe for her home in Cleveland.

From the provinces I am informed that Morrell and Evans are doing well at the New Palace, Northampton, and that Alice Pierce is meeting with genuine appreciation for her good imitations at the Alhambra, Brighton.

Another smart turn at the West Croydon Palace last week was Herbert Le Martine, but it is a pity that I had to take the programme's word that he is the "American premier dancer." I should like to have seen him dance for myself, but the management evidently shortened his time. By the bye, on the same programme one of the artists was billed as "a diamond of the first water." I should like to know what sort of an act that was meant to represent, and whether it really was a "shine."

Looking in at the Empire, I found that though the Manhattan Comedy Four have been there for four weeks, they are still making a big hit, having a star place on the bill. These boys have worked farther in Europe than most acts, and they are continually jumping over to the Continent, anywhere from Russia to France.

Bijou Russell, buck and sand dancer, sailed for home last Wednesday on the *Kronprinz Wilhelm*. She has made many friends during her successful season here, and will return next Spring to fulfill further engagements. She was given a great send-off the night before she sailed, the whole audience in the theatre hours of the morning.

Robert Baker, of the Robinson-Baker Trio, has established some fine records for jumping over here. It was only lately, at Leeds, that he succeeded in lowering, or perhaps one should say lifting, his own record for the high jump of 6 feet 8 1/2 inches, which he made two or three years ago. Starting at 5 feet 1 inch, he made successive jumps of 5 feet 6 inches, 6 feet, 6 feet 2 inches, and then had the bar put up to 6 feet 11 inches on the standards, which the sag of the lath reduced to 6 feet 9 inches from its lowest point to the ground, as subsequent measurement showed. Twice Baker hesitated at this tremendous jump and brought down the bar with his body; then he touched it with his feet, but at the fourth attempt he cleared it beautifully. He was, of course, jumping with weights, but that does not take away from his marvelous performance. After a rest Baker broke another world's record by jumping sixty feet in five laps without

weights. Darby held the previous record, with fifty-eight feet.

Low H. Carroll and Maude Ellston, who made their first appearance in England this week at the Grand Theatre, Crompton, caught on at once. Their specialty is original and exceedingly funny. I can see good bookings for them ahead.

"Hiawatha" is being played this week as a selection at the Alhambra, Hippodrome, and other halls. It is described here as "the mad melody which will not stop."

REVUE.

OCTOBER 31, 1903.

American humor is spreading fast over the London music halls, for with R. G. Knowles on the Stoll tour in the suburbs, Mike S. Whalen at the Oxford, and George Fuller Golden to shortly appear at the Palace, the Alhambra is following the good example by having Frank Lincoln delighting their audiences as ably as he has done before. Considering the fact that the Alhambra is one of the theatres which depend so much upon their ballets to attract the public, it is quite a feather in Frank Lincoln's cap that he is able to obtain a return engagement there so soon.

English managers are exceedingly fond of striking the eye by attaching the prefix "American" to every sensation that they wish to boom in their music halls. Theatregoers are quite accustomed to seeing American cycling teams, American pikaninies, and American bioscopes. The latter specialty is, however, doing credit to the States, for the Alhambra pictures are showing some very interesting views.

The Ritchie Duo are finishing at the Alhambra this week, and I am pleased to say they have improved their act wonderfully—so much so that they are scoring quite a big hit at a neighboring hall as well.

The Stretton Zouave have opened the way over here for several other smart military acts. At the Oxford Captain Bevan presents the New York Zouaves, who are wonderfully clever. I attended a rehearsal the other day of another lot of souaves, which promise to make a hit at the Alhambra, Brighton, next week. These consist of a number of clever girls, who are drilled by Captain Keller to do a lot of storming. Still they ought to do it well, for ladies are adepts at storming.

Philip Yorke gets a strong bill together for the Tivoli, and I really think that George Robey's humor would take very well in America. He hits upon time very original subjects for his songs and patter. On the same programme Billy Farrell makes the audience laugh with his con jokes, while his dancing goes down well. He was formerly of the team, Billie and Willie Farrell, known in the States.

I ran across Miss Barber, who was the first to introduce a lady cyclist "looping the loop" on this side. She tells me that she has had some narrow escapes while performing, but seeing that she is a Barber, there is nothing remarkable in that. The craze for sensational performances induced a Frenchman last week in Berlin to attempt "looping the loop," standing inside the tire of a wheel. Experiments had been made with the tire only, in most of which the tire jumped off the track. He invited a number of people to witness his first attempt to perform the feat. The heat was darkened, and strong lights were thrown on the track. The performer was strapped to the tire, and at command the wheel flew at a terrific speed, finally landing in the net safely. On being released he seemed dazed at first, and his eyes were very bloodshot, but otherwise he had come to no harm. I consider it was the acme of foolhardiness.

I join my regrets with Edward Doyle, Johnson and Dean, and others, who I understand have contracts with the Apollo Theatre, Vienna, but that have now unfortunately fallen through because the house was burned down recently. Their turns undoubtedly would have brought down the house, but this was sooner than they expected. The whole thing must be a great loss to Ben Tiober, the proprietor, and I sympathize with him.

Signor and Madame Borelli have been appearing at the Standard Music Hall this week. They are clever artists, both being cultivated musicians in every sense of the word. I was pleased to see their act was well appreciated.

From across the seas I had a report that W. C. Fields, the eccentric juggler, opened at the Opera House, Melbourne, Australia, on Nov. 2. He ought to make a big hit there, for the fact that he went so well at the Hippodrome here is a passport for anywhere.

Frank and Jennie Latona are entertaining the Empire audiences in Johannesburg, South Africa, with their humor in music. Sam Elton is appearing at the same hall.

By the bye, I have heard some news from Frank Turner, who has produced Turner's pikaninies and some other good specialties that will be of use to American artists who are contemplating accepting South African engagements. He says that living over there is so expensive that it really leaves too little margin for performers to make it worth their while to go so far from their native land.

Carroll and Ellston sailed last Wednesday, expecting to return in the Spring to fulfill some good contracts.

The American vaudeville world here were very grieved to read of Joseph Da Kolts's death in America, expressing at the same time deep condolences with his widow.

REVUE.

KEITH'S PAWTUCKET THEATRE.

The Keith Circuit was enlarged last week by the addition of a new house in Pawtucket, R. I., which compares very favorably with the other houses controlled by Mr. Keith. The construction and decoration were carried on under the personal direction of E. F. Albee, who is never more at home than when he is at work of this kind. The new house reflects his good taste in every way and adds another feather to his cap.

The outer lobby is richly decorated in old wine-color stripes. The ceiling is painted in rich relief work, painted in old ivory, with green tints. The outer reception room has walls of a dark green with stereo relief, paneled with old rose and carpeted with a Turkish rug. The furniture is of solid, unpainted mahogany in rich red leather. The electric fixtures are a special design and are not on the market. The Du Barry room is an exaltation as anything of the sort in this country. The walls are hung with Rose Du Barry silk, relieved with ivory and gold. The furniture is Louis XV style in gold. The walls of the auditorium are hung with cardinal velvet, paneled with dark green and trimmed with gold moulding. The ceilings are light cream, artistically frescoed with pretty figures. The boxes are of elaborate design and are hung with rich red silk damask. The painting over the proscenium arch is a reproduction of a famous work called "The Dance of the Muses," and is 44 by 14 feet in size. The chandeliers, drop curtain and other accessories are in keeping with the rest of the house, and it is evident that no expense was spared in order that Pawtucket might have a theatre of which the city may be justly proud. The smoking rooms are elaborately furnished, and the ladies' retiring rooms are fitted up very attractively.

On Saturday evening, October 31, the house was thrown open for the inspection of five hundred invited guests, who were loud in their praise of the liberality of the management. The opening bill was headed by Holden's Manikins, and Will H. Murphy and Blanche Nichols in *The Bifurcated Girl* were a special attraction.

DAN DALY AS A HEADLINER.

Dan Daly has been secured by M. S. Bentham for a season of fifteen weeks in the best vaudeville houses. For several months past Mr. Bentham has been dangling a very tempting salary before Mr. Daly's eyes, but the deep-voiced comedian looked at the offer askance until a few days ago, when he finally consented to entertain the patrons of the continuous houses with a specialty, expecting some of the characters he has made familiar in big productions. It is said that his salary will be in the neighborhood of \$1,500 per week. Hyde and Behman's Theatre, Brooklyn, has been chosen as the scene of Mr. Daly's debut, which will occur on December 7.

VAUDEVILLE.

JOE MYRA
BUSTER

KEATON

There was a kid from Norway,
Could fight a match always.
In a can of beer,
Way out on the green,
We found his slaps and Gal.
ways.This week, Cleveland, Empire Theatre: Youngstown, O., Park Theatre, to follow.
Open, December 28th.

EDDIE SHAYNE, Western Rep.

JO PAIGE SMITH, Eastern Rep.

* Different from the Rest *

HERBERT BROOKS

MAGICIAN.

Introducing his celebrated trunk act, the secret of which has never been discovered and is the talk of every M.I.
Address JO PAIGE SMITH.

Happy Fanny Fields

THE AMERICAN DUTCH GIRL.

The New Act, and personally designed and invented \$20,000 automobile, is one big success.

3 Years Held Backed in England's Leading Houses.

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ZELMA RAWLSTON.

New act a tremendous hit last week at Chase's, Washington. An ovation at every performance.
Refer all managers to Mr. Chase or Miss DeWitt.

NOV. 16 OPEN.

134 West 46th Street, New York.

THE BLACK CAT PRODUCED.

Al. W. Filson and Lee Errol presented for the first time in this vicinity last week at Hyde and Behman's Theatre in Brooklyn their new playlet, *The Black Cat*, written especially for them by Judson C. Brusie. Mr. Brusie has supplied these clever players with a vehicle that suits them better than anything they have ever had, and it is played by them with the true comedy spirit that has always characterized their work. The piece is amusing, but there is a serious vein running through it that lends an added charm. The sketch is original in theme and treatment and is bound to add to the splendid reputation already made by its talented interpreters.

MAUDE ALLISON TO STAR.

Maudie Allison will be put forward as a star next season in a comedy-drama of Western life called *Minnie from Minnesota*, written by John Allison, and founded upon the vaudeville sketch of the same name now being used by the Allison in vaudeville. Miss Allison will be seen in the Swedish character that she has made familiar, and there will be several thrilling scenes as well as plenty of comedy. The piece will be elaborately mounted and will take to the road about Sept. 1, 1904.

M'CONNELL IN MONOLOGUE.

William McConnell will have another try at vaudeville. He will use a new version of the monologue originally presented by Minnie Dupree and in which she was very successful. The lines and ideas have been arranged to suit the character Mr. McConnell will impersonate. He is having the benefit of Miss Dupree's coaching at his rehearsals.

VAUDEVILLE JOTTINGS.

Edie Pearl Smedley, who plays the "little mother" with the Smedley Sketch Club, will hereafter be known professionally as Edie Smedley Arthur.

Mr. and Mrs. Swickard have just finished a most successful three months' engagement in Johannesburg and Cape Town, South Africa, and will commence their tour of Great Britain in Belfast, Ireland, on Nov. 9. They will not return to the United States until the Fall of 1904.

The Four Mortons and George W. Day were stopping at the same hotel at this season. Sam was proudly holding the roughest mop for inspection, and the proprietor of the hotel was admiring the pretty little infant. "So this is the new baby," said he. Then, turning to Clara, he exclaimed, "Mr. Sam, you have grown! And this is the son I remember? Well, well, how much now resemble your father!" (sneezing Day's hand). Day felt very much embarrassed while Sam was straightening matters out.

Scart and Violet Allen, who joined hands June 1, have danced continuously since that time, playing the Shayne circuit of parks and the Kohl-Castle circuit. They are now on their second week of the Orpheum circuit, and announce that they are booked solid until April 4. Mr. Allen is now working on their new sketch, *The Twin Plats*, and expects to have it ready for next season. He declares that he will have a finish that will be a sensation, and has convulsed the entire cast.

Sam Collins, who has been playing in *The Silver Mirror*, is busily engaged preparing a sketch for vaudeville that will be constructed on entirely novel lines.

The Althea Twins will leave New York for San Francisco on Nov. 11, having been engaged for the Fischer Stock co.

The new vaudeville theatre at Tacoma, Wash., was announced to open on Nov. 5.

Carrie Bowman is one of the lucky members of the West coast circuit. She was called upon at short notice to fill one of the places left vacant by the resignation of the McCoy Sisters, and is justly proud of the success she has achieved. Her new dancing has caused much favorable comment.

The members of the Montana Outlaw co. gave an entertainment in the prison at Jackson Mich., on Oct. 29. The Gabriel Brothers, "Kid" and "Jim," rode their own bucking broncos around the hall yard, and afterwards a vaudeville entertainment was given in the chapel, in which the following took part: John G. and Alice McDowell, Charles F. Lawrence, Willard Howe, Teddie Roberts, W. A. Clark, Hugh Cannon, Du Barry, Warden, and Rathbone and Russell. There were 700 prisoners present, and the co. was cheered to the echo. Warden Vincent, of the prison, was most courteous in his treatment of the performers, who enjoyed his hospitality to the utmost.

Sydney Grant has resigned from *The Fortune Hunters* and is once more delighting the patrons of the vaudeville houses with his stories and imitations.

The Music Hall in Lewiston, Me., has been made into a vaudeville theatre and opens this week with Charles Leonard Fletcher as a feature.

Mrs. Thomas Gillen (Hattie Stewart) had a birthday party at her home on Oct. 27, and her guests had a most enjoyable time. Among those present were James L. Barry, Mr. and Mrs. B. C. Hart, Mr. and Mrs. Andrew Barr, Carrie Zeller, Joseph Webb, Tom Kelly, Lew Morton, Louis Flea, and many others.

Mrs. Gillen received a handsome pair of diamond earrings from her husband, and a number of other presents.

Dorothy Neville continues to meet with much success in presenting her monologue this season. She has received many flattering press notices for her clever work.

Al. Lawrence is booked until June 27, 1904, in the best vaudeville houses. When his season is over he will rest on his farm until it is time for him to sail for London, where he has been booked at one of the principal music halls for a period of eight weeks.

The name of Lillian Burkhardt's new playlet is *The Santa Claus Lady*. It was written by Marion Short and Miss Burkhardt, who gave the matter much thought and expended a great deal of hard work upon it. The new sketch is one of the features of the bill at Keith's this week.

Dan J. Fingleton, the clever author-comedian, has gone into vaudeville with an original Irish monologue that is said to be the best of its kind since the days of the late lamented J. W. Kelly. Mr. Fingleton is a gentleman of education and refinement, and there is not the slightest doubt that before audiences that appreciate true Irish wit, and the philosophy that is an essential part of it, he will have a success that will bring him the reward he so richly deserves. For several years past he has been supplying many of the best known monologists with original material, and the news that he has decided to offer his thoughts to the public at first hand is indeed welcome.

Zelma Rawlston made her first appearance since her


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return from Europe last week at Chase's, Washington. Her new act made a most pronounced hit with the fashionable audiences that patronize this house, and the clever little woman was tendered an ovation at every performance. Her new gowns created no end of talk among the women, and Manager Chase, as well as Miss De Witt, the resident managers, were most enthusiastic over Miss Rawlston's entire performance.

Arthur Gordon, who is trying to reduce his weight by walking, was attacked by a bulldog on Sunday last, near Brookfield, N. J. He was severely bitten and was saved from possible death by the timely arrival of two farmers, who drove the animal off with pitchforks.

Pauline Moran has just completed the Hopkins and Shea circuits, over which she scored an emphatic hit. She has some splendid bookings ahead.

Elaine Janis (Little Elsie), who recently completed a long engagement at the Pittsburgh Exposition, Pittsburgh, Pa., has been secured by Ted D. Marks as a feature for his Sunday night concerts at the New York Theatre. Her act has proven one of the hits of his bill.

VAUDEVILLE PERFORMERS' DATES

Adams and McSweeney—Proctor's 23d St., 9-14.

Adams and Taylor—Park Worcester, 9-14.

Adler, Flo—Columbia, St. Louis, 9-14.

Ajax—Nickelodeon, Boston, 9-14.

Albano Troupe—Cook's, Rochester, 9-14.

CULINE (J. Gallagher, mgr.; Garrett, Ind., Nov. 9-14).

PERKINS, ELD (Horton Downs, mgr.; Buffalo, N. D., Nov. 10, Canton 17, Evelet, Minn., 19, Duluth 21).

PRESCILLE (Chas. Hine, mgr.; Randolph Falls, Mo., Nov. 9-14, Berlin, N. H., 16-21, Rochester, N. Y., 23-28).

WELLS (HARGREAVILL CONCEPT, A. A. Smith, mgr.; Nov. 10, Syracuse 11, Johnson Creek 12, Superior 13, 15, La Crosse 16).

WOOD (The Wizard; Lima, Penn.-undated; Chicago, THE (Hypocritas); Bryant, W. Va., 9-11, Hillsboro 12-14, Toledo 16-18).

(Received too late for classification.)

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.; Three Rivers, Mich., Nov. 12, Chicago Heights 13, 15, Charlotte, Mich., 16, Canton 17, Lansing 19, Hastings 20, Manistee 21, Muskegon 22).

A RUN ON THE BANK: Washington, Pa., Nov. 12, Warysburg 13, McKeesport 14, Belle Vernon 16, Brownsville 17, Uniontown 18, Mt. Pleasant 19, West Newton 20, Greensburg 21.

A THOROUGH (J. E. CRAMP (Harry Darlington, mgr.; St. Marys, Kan., Nov. 12, Clay Mo., 16, Manhattan 17, Topeka 18, St. Joseph, Mo., 19, Leavenworth, Kan., 22, Marysville, Mo., 23, Nebraska City, Neb., 24).

ALI BABA: St. Louis, Mo., Nov. 12-22, Louisville, Ky., 23-30.

CLARK'S RITTY MINSTRELS (Hardy and Decker, mgr.; St. Hill, Ind., Nov. 13, Hoopeston, Ill., 14, Monticello, Ind., 15, Kokomo, Ind., 16, Wayne 20, Marion 21, Alexandria 22).

COLUMBIA OPERA (Chas. N. Holmes, mgr.; Pond Kingdasher 13, Olathe 14, Waukomma 15, Okmulgee 16, Shawnee 17, Hollisville 18, Crescent COMEDY (B. A. Bergman, mgr.; Me-Faust (Earl Ford, mgr.; Nov. 12-14, Glouster 16-18, Havana 11, Easton 12, Viridia 13, Boards town 14).

GORTON'S MINSTRELS (C. C. Pearl, mgr.; Liberty, N. Y., Nov. 13, Ellenville 14, Sussex, N. J., 16, Dover 17).

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.; Henderson, S. C., Nov. 9-14).

JESSIE JAMES (Frank O. Nov. 14, Wellston 16, Jackson 17, Gallipolis 18, Pomeroy 19, Athens 20, Glouster 21).

KING (The Hypocritas; Elmer E. Knowles, mgr.; Griffin, Ga., Nov. 9-14, Milfordville 16-18, Cordele 19-21, Americus 22).

KYLE, HOWARD: Elizabeth, N. J., Nov. 10, Wilkes-Barre, Pa., 11, Scranton 12, Reading 13, Harrisburg 14, South Bethlehem 15, Trenton, N. J., 17, York, Pa., 18, Wapenboro 19, Cumberland, Md., 20, Danville, Va., 21.

LINLEY, HARRY STOCK (F. J. Dorritt, mgr.; Youngstown, Pa., Nov. 9, 10, Niagara on the Lake 11, Niagara Falls, Can., 12-14, Easton, Md., 16-21, Cambridge 21, 22).

LOOKING FOR A WIFE (D. E. Benn, mgr.; Portersville 13, San Jose 14, Oakland 15, Ukiah 16, Valdivia 17, Napa 18).

MARKS BROTHERS (R. W. Marks, mgr.; Canton, N. Y., Nov. 13, Kingston, Can., 16-21).

NEAR THE THRONES (Lester, Ind., Nov. 13, Marion 16, Nobleville 17, Delphos 18, Findlay 19, Defiance 20, Upper Sandusky 21, Alliance 22, Niles 23).

NIP AND TUCK (Earl W. Fitzhugh, mgr.; Lexington, Ky., Nov. 13, Maryville 14, Park 16, Georgetown 17, Stacling 17, Shelbyville 19, Owensboro 21, Somerset 23, Richmond 24).

OTIS (The Fictor (Geo. H. Brennan, mgr.; Clarkburg, Va., Nov. 23, Parkersburg 26, Zanesville, O., 27).

PAYTON, CORSE STOCK (David J. Ramage, mgr.; Orange, N. J., Nov. 9-14, Middletown 16-21, Peck's BAD BOY (Southern; Harry Reavy, mgr.; Shawnee, I. T., Nov. 10, Perry, Okla., 13, Guthrie 14).

RED RIVER (Charles Nuckola, mgr.; Waltham, Mass., Nov. 10, Haverhill 11, Gloucester 12, Franklin 13, Rockland 14, Bristol, R. I., 16, Fall River, Mass., 17, 18, Meriden, Conn., 19, Westfield, Mass., 20, Boston 21, Watertown 22).

SAVED FROM THE SEA (R. M. Smith, mgr.; Nov. 9, 10, Britain 11, Fall River, Mass., 12-14, Spooner DRAMATIC: Van Buren, Ark., Nov. 12-14, Greenville 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

STIRLING, ALM (C. G. Smith, mgr.; J. W. Blinnington, O., Nov. 10, Hamilton 18, Greenville 19, Urbana 20, Tippencanoe 21, Bellefontaine 22).

SULLY, DANIEL (Willie E. Boyer, mgr.; Western, N. Y., Nov. 13, New Canaan, Conn., 11, New Haven 12-14, Paterson, N. J., 16).

TESS OF THE D'URBREVILLES (Will J. Dean, mgr.; Louisville, Ky., Nov. 9-14, Chicago, Ill., 16-18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

THE BEGGAR PRINCE (Wade and Martin, mgr.; Clarinda, Ia., Nov. 9, 10, Red Oak 11, 12, Atlantic 13, 14, Walnut 16, 17, Smart 18, Perry 19, Nevada 20, Union 21, Boone 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

THE CHRISTIAN (Walter V. Noy, 11, Richmond, 13, Petersburg 14, Durham, N. C., 16, Salisbury 21, Charlotte 23, Columbia, S. C., 25).

THE FLIGHT OF PRINCESS IRIS (Frank Fox, mgr.; Chicago, Ill., Nov. 13, Dover 13, Milford 13, Georgetown 14, Harrington 16, Easton 16, Cambridge 18, Seaford, Del., 19, Salisbury, Md., 20).

THE FUNNY MR. DOOLEY (Frank D. Ryan, mgr.; Cleveland, O., Nov. 9-14, Youngstown 16, Steubenville 17, Toronto 18, Akron 19-21, Syracuse, N. Y., 22-25).

THE LIGHTS OF GOTHAM (P. P. Craft, mgr.; Chicago, Ill., Nov. 12-21).

THE LITTLE CHRISTIAN (Chas. H. Clark, mgr.; Mt. Vernon, O., Nov. 10, Cambridge 12, Bellaire 13, Chicago 14, Richmond, Ky., 16, Manchester 17, Paris 18, Franklin 19, Owensboro 20, Evansville, Ind., 22).

THE LITTLE CHURCH AROUND THE CORNER (Ance Sullivan, mgr.; Schenectady, N. Y., Nov. 10, Oneonta 11, Scranton 12-14, Newark, N. J., 16-21).

THE NEW MINSTREL (Grover Bros., mgrs.; Nov. Kensington, N. Y., Nov. 10, McKeesport 11, Wheeling, W. Va., 12-14, Greensburg 16, Latrobe 17, Winber 18).

WHEN HER SOUL SPEAKS (F. W. Varney, mgr.; Natchez, Miss., Nov. 10, Baton Rouge, La., 11, New Orleans, Miss., 12, Monroe, La., 13, Greenville, Miss., 14).

OBITUARY.

Anne La Vallee (Mrs. Gilbert Ely), the actress, died at home in Philadelphia, on Oct. 27. She was widely known in the theatre and was deeply beloved by reason of her nobility of character. Her last appearance on the stage was in December, 1902. She was placed Mercator's Undertaker in Ten Nights of a Bar Room, which the Foreman Stock company, Philadelphia. The remains were buried in West Laurel Hill Cemetery, Philadelphia. Members of Shakespeare Lodge, No. 1, Actors' Order of Friendship, were the funeral procession. The most beautiful floral tributes sent by friends of the deceased were of the handsome being from members of the Foreman Stock company and the Standard Theatre Stock company.

Mrs. Lizzie Merrill, sister of Mrs. Frank E. Johnson, died suddenly of cerebral hemorrhage, at her home in Fordham, N. Y., on Oct. 28. In her younger days she was a member of Maresny's Stock company in New York. She was the sister of the late Mrs. Mather, but she had not been on the stage for some years. The funeral services took place on Sunday, Nov. 1, and the interment was made in the family plot in Greenwood Cemetery.

Robert C. Holbrook, an old comedian, who was once acted for his negro impersonations, died at Worcester, Mass., on Nov. 1, after a long illness with consumption. He was born in 1848, and made his first appearance in amateur performances during the Civil War. After making a fortune in the theatre he spent the latter number of notable companies. He retired from the stage many years ago and was poverty stricken during the latter years of his life.

Clarence L. Nelson, for more than twelve years the correspondent of The Mirror at Newark, N. J., died at his home in that city on Oct. 30 of paralysis. Mr. Nelson was fifty-six years of age, and was prominent in business circles in Newark. For a number of years he was president of the Essex and Hudson Gas Company. The funeral services were held last Tuesday afternoon, and the interment was made in Fairmount Cemetery, New Jersey.

Letitia A. Sutton, a member of C. J. W. Roe's Stock company, died at Leavenworth, Kan., on Oct. 4. She was thirty-nine years of age, and was a native of Vinland, Minn. The remains were brought to Brooklyn, which was Miss Sutton's home, and were interred in Greenwood Cemetery.

Louise M. Dickson, member of the Under Southern States company (Western), died suddenly at the Palmer House, Ford on Lae, Wis., on Friday, Nov. 6, of heart trouble. She complained of feeling ill during the afternoon, and a physician was called, but she expired before his arrival.

L. M. Barless, an old-time manager, once well known in the profession, died in the Bronx Hospital, New York, on

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Whereas the said Copartnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of abode is No. 103 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of abode is No. 209 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

STATE OF NEW YORK, ss.
County of New York,

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[SEAL]

JOHN STICH, Commissioner of Deeds for the City of New York.

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Oct. 2, 1903.

My dear Mr. DeDeyn:-

While at the Boston Theatre Monday night I remarked to Mrs. Pidgin that Mr. DeDeyn's impersonation conveyed my idea of Quincy Adams Sawyer. The remark must have been overheard by some reporter who sat in proximity to me, for it appeared in the Boston Journal the next morning. I desire to repeat in this letter what I said while at the theatre. My idea of the character has always been that Mr. Sawyer should be a courteous, refined, dignified gentleman. There is surely enough comedy in the play without having Mr. Sawyer endeavor to be witty or humorous. The manner in which you played the part strengthens your impersonation and also strengthens the effect produced by the comedy characters. I wish you all possible success in the role and, judging from the comments of the daily papers, I think that you may feel assured of it.

If at any time you can make it convenient to call on me at my business office, Room 256, State House, between 9 a. m. and 1 p. m., or between 2 and 4:30 p. m., I shall be very much pleased to see you.

Yours very truly,

Charles F. Pidgin

SEVERIN DeDEYN

Begs to announce that he has

Tendered his Resignation

From the "Quincy Adams Sawyer" Company, for

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AN OPINION FROM THE SUBURBS

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Mr. DeDeyn is a genius. Nature has been lavish of her gifts to him, a handsome, expressive face, Apollo form, graceful movement, and voice of rarest quality, giving forth in gentle cadences the speech of an unassuming, unselfish, upright, honest man. In those days when elocution seems to be a lost art, it is really refreshing to hear such a delightful exhibition of it as was given by Mr. DeDeyn. His utterance was perfectly distinct without seeming effort to make effect. Mr. DeDeyn is worthy of a more exalted station in his profession than leading man in a country play.



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